MAXIMUM ROCKNROLL

NO. 6 MAY-JUNE '83 $1.00

The Dicks: A Commie Faggot Band!??!

INSIDE: THE DICKS, N.O.T.A., EFFIGIES, REALLY RED, TERVEET KADET, SLEEPING DOGS, SKINS, AMERICAS H. C., SCREAM, GERRY USELESS VS RCMP, DESTROY L.A. VS F.B.I., MAINE, ALBANY, ALABAMA, DAVE RAT CAGE, VINYL ECONOMICS, IDAHO, MINN., NEW MEXICO, CHICAGO, DETROIT, BOSTON, NYC, W. MASS., CONNECTICUT, BIG UK REPORT, MORE BRAZIL, PUNK FIRST AID, SPAIN, REVIEWS, ZINES, MORE . . .

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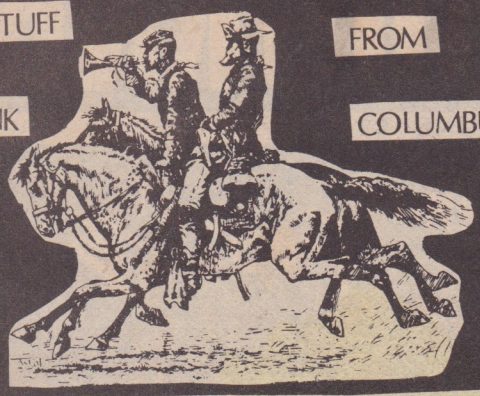

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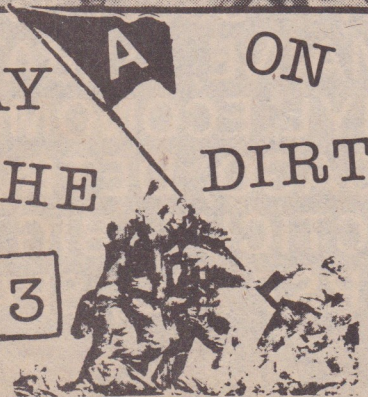

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7-DISORDER-MENTAL DISORDER-EP
8-YOUTH KORPS-TAPE
9-MINOR THREAT-OUT OF STEP-EP
10-ANTHRAX-THEY'VE GOT IT WRONG-EP
11-SUB-LP V/A
12-POISON IDEA-PICK YOUR KING-EP
13-NECROS-TAKE IT UP-EP
14-ASSILO POLITICO-TAPE V/A
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RAW WAR-TAPE V/A
D.R.I.
BIRTHDAY PARTY-BAD SEED-EP
NO TREND-TAPES
MASTER TAPE LP/DIE KREUZEN EP
RIISTETYT LP/APPENDIX LP
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DOUBLE-O-EP
ADRENALIN O.D.-LET'S BARBEQUE-EP
GOVERNMENT ISSUE-BOYCOTT STABB-LP
D.R.I.-DIRTY ROTTEN-EP
SADONATION-WE'RE NOT EQUAL-LP
CH 3-I'LL TAKE MY CHANCES-45
SPK-DEKOMPOSITION-EP
APPENDIX-EL RAHA OO MUN VALUUTTAA-LP
CHAOS UK-LP
CONFLICT-IT'S TIME TO SEE..- LP
ONE WAY SYSTEM-ALL SYSTEMS GO-LP
PUNK'S DEAD NAH MATE..-LP V/A
ANTHRAX-THEY'VE GOT IT ALL WRONG-EP
KAAOS-TOTAALINEN KAAOS-EP
M.D.K.-BERLIN-EP

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Steve Spinali

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DISORDER-MENTAL DISORDER-EP
SS DECONTROL-GET IT AWAY-EP
ADRENALIN O.D.-LET'S BARBEQUE-EP
CHAOS UK-LP
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POISON IDEA-PICK YOUR KING-EP
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ISM-I THINK I LOVE YOU-45
SLEEPING DOGS-BEWARE-EP
SADONATION-WE'RE NOT EQUAL-LP
SOLDIERS OF FORTUNE-STARS-45
BLOOD-MEGALOMANIA-45
GOVERNMENT ISSUE-BOYCOTT STABB-LP
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AGENT ORANGE(HOLLAND)-YOUR MOTHER-EP
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ADRENALIN O.D.-LET'S BARBEQUE-EP
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OHL-VERBRANNTE ERDE-LP
WHIPPING BOY-SOUNDS OF NO HANDS..-LP
SADONATION-WE'RE NOT EQUAL-LP
STROSSTRUP-WIE LANG NACH-LP
BLACK FLAG-EVERYTHING WENT BLACK-LP
THESE CATS AIN'T NOTHIN BUT TRASH-LP V/A
NEGATIVE ELEMENT-YES WE HAVE NO BANANAS-EP
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SUB-LP V/A
OUR BLOW OUT-TAPE V/A
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MAXIMUM ROCK N ROLL
FINANCIAL REPORT (5-1-83)

Zine Expenses (2 mos)

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Supplies	80.00
Camera	100.00
Printing	1250.00
Mailing	
Bulk	40.00
1st Class	320.00
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Type Maint.	20.00
Total	$2410.00

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Reel to Reel	$100.00
Cassettes	300.00
Mailing	80.00
Supplies	50.00
Total	$530.00

Income (2 mos)

Zine	
Sales	$1800.00
Adv.	$1500.00
Total	$3300.00
Radio	
Subs.	$ 720.00

This is the latest update on our financial affairs. We publish this information because we feel it is important to remain accountable to the scene, and to help demystify the economic aspect of such operations.

SKINS

OPINION–Tim Yohannan

The World

S.F. Sunday Examiner & Chronicle Jan. 30, 1983 ☆☆☆☆

Anti-Nazi rallies draw 50,000 in Germany

FRANKFURT, West Germany (AP) — About 50,000 people gathered in West German cities yesterday to denounce neo-Nazi groups on the eve of the 50th anniversary of Adolf Hitler's rise to power.

Carrying banners proclaiming, "Fascism: Never Again," marchers jammed streets in Frankfurt, Hamburg, Cologne and Munich. Speakers warned that growing numbers of unemployed could turn to such extremist groups as the neo-Nazis, who revere Hitler as their idol.

Police estimated 8,000 people gathered in Frankfurt, 8,500 in Hamburg, 5,500 in Munich, 12,000 in Cologne, 3,500 in Hanover and 10,000 in Moessingen.

In one incident hauntingly reminiscent of street battles between Communists and Hitler's storm troopers, two people were arrested in street fights in Munich.

The fighting started when about 50 people dressed in "punk" attire attacked an anti-Hitler gathering of Communist and other left-leaning groups, police said.

Hitler was named chancellor Jan. 30, 1933, in what Germans now call the "Machtergreifung," or power grab. The demonstrations yesterday were not intended to celebrate the anniversary, but to remember the day and the conditions that led to Hitler's rise.

In Hamburg, Guenter Doeding, president of the local union of food and restaurant workers, warned in a speech to anti-Hitler demonstrators to remain on guard against neo-Nazis. The government estimates that about 1,300 West Germans belong to neo-Nazi groups.

These people spread the "spiritual rubbish of the Nazi barbarism, they ridicule social democracy, mock the victims of violent crimes and are themselves capable of repulsive acts of violence," Doeding said.

There are 2.23 million people out of work in Germany, the most in 32 years. There were 6 million people out of work when Hitler began his political climb in the 1920s, when unemployment was was 30.1 percent.

In Frankfurt, people used the anniversary to demonstrate for a variety of causes, including opposition to nuclear weapons. Banners reading "No new nuclear missiles" were spotted among the crowd.

Another speaker in Frankfurt, Detlef Henscher, attacked those who are campaigning to get foreign workers to leave West Germany. He said this is reminiscent of Nazi anti-Semitism.

West Germany has more [illegible] 4.65 million foreign workers.

"There is a touch of the fascist in most adolescents; they admire the strongman who stands no nonsense; they have no objection to seeing the weak trampled underfoot; mercy in its more subtle forms is outside their understanding, and has no meaning for them." Robinson Jeffers

Skinheads have been around for quite a while now and, until recently, were a particularly English phenomenon. Originating in the early 1970's, they were mostly former "rockers" who went around beating up hippies. They had largely faded out by '75, but revived with the advent of punk, and now delighted in beating them up. Later on, some skins got into punkish music, through their adoration of SHAM 69, COCKSPARRER, and SKREWDRIVER. Some of them ceased attacking punks, and got into bands themselves, such as ANGELIC UPSTARTS, COCKNEY REJECTS, etc. The Oi movement was basically the work of rock journalist Gary Bushell, who urged unity between skins and punks. Outside of the shaven-head look, similar to some punk hairstyles (often mistaken by the mass media for punks), their philosophical orientation is basically one of pride in working- class ignorance, a general anti-political and anti-authority feeling, combined with a football- jock macho ethic (quite different from the punk ethic as best defined by CRASS), that's heavily tinged with racist (in the UK anti-paki, in Germany anti-turk), sexist, homophobic, and nationalistic overtones. While skins are anti- government and police, their distrust of Liberalism and so-called Democracy is just as great, and in their orgy of "reaction" against the status quo, they have left themselves open to exploitation by organized hate groups of the far Right, who play on the fears of just such people. This has led skinheads to physically attack minorities, join Nazi groups, and beat up punks.

Hitler came into power in this way. He used the Brownshirts, the unemployed lower-middle class of Germany to bully, beat up, and intimidate the public. Adolph capitalized on the general anti-government sentiments of the Germans which resulted from the years of economic crisis following WWI, and the desire on the part of that country to regain it's pride after losing the war. He rallied the paramilitary S.A. to help bring him to power. Subsequently he murdered most of those same hoodlums once he solidified his position, and allied himself with more traditional conservative powers like the military and corporate sectors. Reagan also gains much of his support by capitalizing on a generalized anti-government feeling (since Watergate and the Recession), by trying to rally the public with patriotic themes to overcome the "Vietnam Syndrome", while in reality selling-out to corporate interests. The far Right rhetorically opposses big government, and thus appeals to many segments of the population who are basically distrustful of authority, but which don't have the political interest, education, or sophistication to see what the long-term ramifications are.

Back to skinheads. I earlier used the term **"reaction"** to describe their basic impulse. **Reaction** (as in reaction-ary) against something without much thought or alternative in mind. What we've seen happening in Europe, the violence at gigs between skins and punks, the race riots in England, the National Front's appeal to skins, are the possible beginnings of fascist brownshirts in new garb. This is not to say that all skins are potential fascists. Many have pulled themselves away from British Movement manipulation, and a few are progressive, but the general combination of lack of education, lack of opportunity, exaltation of violence, and apolitical feelings have led to a volatile fuel that propels most to a vicious striking out at anything that appears different from them.

It is generally safe to say that in Europe, punks are from the middle or lower-middle class and tend to be progressive, while skins are largely from the working class or unemployed and tend to be reactionary. But here in the U.S. those lines tend to be less clear, largely because both punks and skins come mainly from the middle class. The difference between them tends to be one of 'look' rather than substance or class. But there is a segment of the scene here that is similar in some ways to the UK skin mentality. While not usually as physically violent as their British counterparts, they too are prone to advocate fighting as a personal response to their emotional frustrations (as opposed to the more economically caused problems of the English kids). and here too they revel in their apolitical stance, lashing out at those who appear too "intellectual", "liberal", "leftist", or pro-human rights. So while things here haven't reached the explosive level they have in Europe, the situation may not remain inert for too long. The potential for glorification of violence, fear of gays, radicals, etc., is the basis of most fascist movements, and that is quite contrary to the open-minded beginnings of the punk scene.

Earlier I mentioned the middle class nature of the American equivalent of skins. This has an important bearing on the equation. For the most part, the middle class is a buffer class which keeps true class revolution at bay. It is a class of people elevated out of the working class, bought off, so to speak, with just enough goodies (or the possibilities of them), so that it's members will feel they have a stake in the capitalist system, and will oppose radicalism. This frequently leads to a general "apolitical" stance, often because it's hard for those same people to admit to themselves that they are "bought off", to accept that they are as much lackeys of the system as are cops, judges, and

politicians. Also, in a racially mixed society such as ours, the tendency has been to elevate the largest part of the former white working class to at least lower-middle class status, leaving people of "color" as the working class or unemployed. This adds to the racial tensions. As those minorities start organizing to demand access to the middle class, it causes great fears in the white middle class, who only in the last 30 years or so achieved that status themselves, and now fear losing it to others. The government plays on those very fears, setting color against color, men against women, to vie for the limited economic

SATURDAY MARCH 19

WHITE PRIDE

Flyer of a St. Louis band who have songs entitled "Jew Girls," "Fucking Faggots," "All-white City," "Old Folks," "Back to Africa," and "There Goes the Neighborhood."

opportunities in the system. During economic hard times such as we have now, this often leads to the popularity of hate groups, or closet hatred (such as Reagan, the far Right, and the Moral Majority represent), or to vehement anti-politicalness, which is often translated into vehement ignorance.

So while those elements in the punk scene, who largely come from the middle class (yet often try to pass themselves off as "working class", to be more like their English trendsetters), are not yet truly reactionary, they are flirting with it, are indeed behaving in the true middle class manner of fighting for their meager position, and not giving a shit for those people who are pretty much totally shut out. That's why it's so easy for them to ridicule social movements which seek equality, and to classify as "knee- jerk liberals" those members of the middle class who have realized that their class is a sell- out, and are allying themselves with the have- nots to change the set-up.

I'm not saying all the forementioned are "bad people" or "fascists", but I do think they are too smart to be pandering to the lowest common denominator, may be playing into the hands of some of the scarriest elements in our society, and may be initiating something that could get way out of hand. I'm afraid to see how many songs or articles come along that glorify violence or fighting, that attack "faggots", that encourage emotional hatred or fear of people who urge reasoned radical discussion or actions, or that covertly advocate national or white pride (which is not the same as blacks urging "black pride". When a people have been kidnapped, stripped of their heritage, language, culture, history, and pride, made slaves and taught they are lower than animals, given white names and religion, and then "freed" without any knowledge of their dignified past, and somehow are expected to be "normal", this hopefully will be an important first step to recovering self-worth. That won't happen overnight, but may lead to a point where blacks can approach these problems in a less defensive, more class oriented manner). So, when people urge unity among skins and punks, they hopefully will have in mind what the basis of that will be. Because some skins have mohawks, and some punks have no hair, and they like similar sounding music, does not mean there is alot else in common. In the U.S., things haven't polarized into Left and Right as much as they have in Europe, but it may be coming, and those people playing the ambiguous, often confused or schizophrenic middle ground, may have some tough decisions ahead. Hopefully, they will be based on thought- out principles, on understanding history, and on a belief in a better world based on the pride of the whole human race, and not on a level of hatred that could make Hitler's Germany look like a hippie be-in.

Many in Poll Pick Nuclear Holocaust

Boston

A third of Massachusetts residents questioned in a survey said they would rather fight an "all-out nuclear war" than live under Communist rule, even if the bombs killed everyone in the United States.

FROM THE BOWELS OF HELL...

OVRBIOVT

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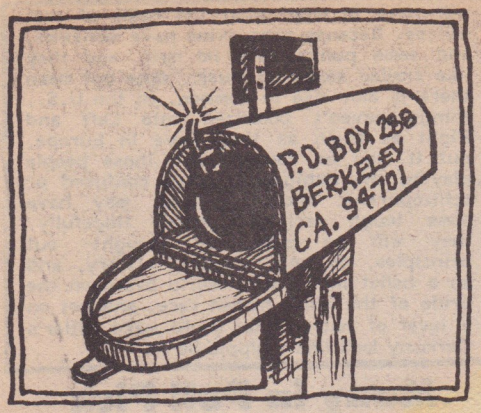

Say What?

Dear MRR:

Today 2 men pulled up in a truck, the driver saying he was from some recording studio. They had a large pile of records, and they asked me what my listening-tastes are. (PIL for starters). He hands me a couple "New Wave"-type LP's and I'm very suspicious ; he claims it's some promotional giveaway tied in with some charity thing to buy books(?!) for some deal...anyway, I'm suspicious like I say because this isn't the first time this has happened to me! He then has the gall to rush on his hard-sell bit, asking me my name. I say, "why?", he thinks I'm saying "Y." to be a smart-alec. I tell him I can't accept these records, and he dares to ask me, literally, what planet I am from!!! I hand them back, saying firmly, "I cannot accept these albums, good day, sir," and leave. I don't know if what these guys were doing was in any way legitimate, but I'm fuckin' suspicious if they try to push something I don't want, then question my integrity! I'd like to know if this has happened to anybody else out there, and if so, what we can do about it.

In unrelated stories, I disagree with Matt of Crucifix---I don't think you have to look "punk" to be a punk; that's just as conformist as saying, "everybody wear gray-flannel suits." If you like wearing mohawks or whatever, fine;just kindly don't dress me up as your department-store mannequin!

I've been reading you since issue #3, and listening to the show for about a month. All's fair, I guess, though the music these days is so much alike, the whole conformity trip is so ingrained, that I can't tell one side of the Berlin Wall from the other...but that's gonna be changed or I'm not

Kenneth James
a.k.a. Johnny Cat
Communist Grandchildren
(you'll be hearing from us)

An Angry Youth!

MRR,

I would like to comment on the enormous amount of bands that use the word 'Youth' in their name. Some of them are good names, but most show a lack of imagination. REAGAN YOUTH, BEELZEBEB YOUTH,and YOUTH BRIGADE are good names, but it gets to be cliche after WASTED YOUTH, METRO YOUTH, MANSON YOUTH, DEAD YOUTH, HITLER YOUTH, PISSED YOUTH, YOUTH IN ASIA, etc. I think you get the picture. Most of them are good hardcore, but it gets a little silly with 20 bands having virtually the same name. So that's my opinion. if anyone wants to send incendiary bombs thru the mail, or comment on this, write: Ethan Walker/5 Captain's Walk/Trumbull CT 06611.

Dear MRR,

I'd like to voice my concern about an increasing problem in the HC scene. My attack is aimed at SST Records. Myself, along with several other friends have ordered records from them, have had our checks cashed, but they never send the goods. The groups on this label either are knowledgable of this scam, in which case they are screaming capitalist hypocrites, or they are unknowingly letting their names be tarnished by this label.Is HC going the route of capitalist rock? Are all bands going to sell out like X to these rip-off labels? Are we going to let the record labels change our lyrics over a little more money? Are you big groups going to pervert the movement? If so, don't try to act like you're hardcore. If companies like SST can do this with HC and get away with it, then the scene is doomed. My hope is still high though. i would retract this statement if SST would fulfill my order. Please print this so other innocent buyers don't get the SST shaft rammed up their ass.

Ed Sewall, S Windsor CT

Dear Ed,

I think too many people in this scene are ready to fly off the handle at the slightest provocation, to assume the worst. I've asked SST to respond to your charges. Please read on.

SST RECORDS
P.O.BOX 1 LAWNDALE, CALIF 90260 (213) 376-7213

Dear MRR,

Thanks for the opportunity to respond to the preceeding letter. First, we'd like to apologize to people who have sent money and ordered records or merchandise and haven't yet received them, or received them late. It's a ridiculous situation for something that calls itself a business when it can quickly cash someone's check but can't quickly send them what they've paid for.

But we are the first to admit we are in a ridiculous situation. We assure everyone who ordered stuff from us, however, that, long as it has taken, this has been a temporary situation. We're sorry letters of explanation weren't sent to everyone, but when the band is on tour, so is the mail order dept.

The reason we haven't been able to function very well since late '82 is that we've been prevented from releasing the "Everything Went Black" LP, by Unicorn Records, a record company with which we had signed a distribution contract in '81. This company has not only not paid BLACK FLAG or SST a cent for sales of 50,000 copies of the "Damaged" LP, it has also not paid us back the $7,000 plus we invested in the project. Unicorn has also challenged our right to release other BLACK FLAG records, specifically the "Everything.." Double Album. The situation is now resolved after 5 months of delays and much legal expenditure, and with the band back in March and the album finally out domestically in April, we're confident people will have what they ordered by the time this is in print. If not, don't hesitate to write. again our apologies.

We do however resent some p-brain smearing the bands on SST for SST's deficiencies. This person obviously seeks to take advantage of the fact that SST--and by implication, BLACK FLAG--is an easy target since it does not play to the herd instinct, and expects Maximum Rock'N'Roll to provide a sympathetic ear and voice for his "politicization" of what is simply our economic and logistic difficulties. We are working hard to correct this, believe me. I want to get paid and paid good for all this grief.

SST Records

Henry says "Don't mess with SST"

Photo by Jim Saah

MRR,

Your "zine" is good. I was beginning to doubt if any of the ideas behind "punk" or "hardcore" had survived its proliferation in the U.S. I've gotten tired of hearing everyone tell everyone else who is fucked and who is cool. "Oh, I'm a real punk! That person is new wave and not to be spoken to!" Just so much bullshit. I just read a letter in which someone saw fit to stereotype college students as false morons who like to pose a punks. when they tire of their normal preppiness. Why is it that people who are allegedly open-minded and conscious find it necessary to announce their superiority with glaring generalities? Anyone with any understanding knows that assholes can be found everywhere, wearing any costume. I'd be willing to bet that there are as many false punks who don't go to college as those that do. Whatever.

I'm from Rochester, New York. You probably know that there is no hardcore scene here. No hardcore bands. No Punk subculture. Therefore, I imagine, since I go to college and haven't shaved my head, I must be a "fucking trendy asshole" or some other awful "type" of person.

I started listening to hardcore about six short months ago, but not because it was the latest thing. In fact, no one I knew had ever heard of it. I listened to it because I liked what the bands were saying. That's the only reason I still listen to it. I have no interest in becoming part of a clan. I've grown sick of this society--I don't need a new but smaller society to tell me how to dress or what to think. I wanted to fight the world with my brain, not my hardcore skin head. I never want to meet Biafra. I'd probably end up walking away mumbling something about hypocrisy and bullshit. But that doesn't matter. I like what the songs say. Everyone with high ideals is a hypocrite. Why lie about it?

Yeah, maybe I would get beat up if I were to go to a MINOR THREAT show in D.C. and dance (or is that "thrash"). To me, that would be hilarious. I don't fit in here, and I wouldn't fit in there. I like it that way. It doesn't bother me if someone wants to waste their time hating, insulting, pressuring or threatening me. Shit like that is a bit too absurd to concern myself with. Christ was crucified. Is the world, or the "Punk Movement" for that matter, any better now?

I can't escape labels, stereotypes and prejudice, but I can do my best to rise above it. Call me "New Wave"--I'll laugh in your face. Call me a "college clone"--I won't really care. If I get beat up I suppose I'll have to bleed.

LETTERS LETTERS LETTERS

Anarchist? Nihilist? Punk? I don't know what I am. I'm just trying to stay who I am and decide what that means. And I'll always look for people who care--who want peace, love and the death of absurd values like wealth, status, and superiority. I'm looking for people who try...no matter what they look like. And I'll continue to look until I get tired, crawl into a plastic bottle and screw down the top. What is that word? Peace?

Oh, the primer on Anarchism showed intelligence. Maybe all hope is not lost...
Signed,
J.D. DeLorenzo, Jr.
810 Lithuanica Lane
Webster, NY 14580

"Never Give Or Receive info.."

Dear Max,

I had to laugh when I read the CODE OF HONOR interview and they said "there's no kids in Chicago (into the scene). They're talking about how they're all for the kids and shit, but the reason they didn't see any here is because they played to a fuckin "21 and over" crowd. OK, maybe they weren't informed, but in some parts of the country you've gotta be 21 to see a show. Any band who's touring should take the time to investigate the age limits in the towns they plan to play in. In Chicago, it usually means playing 2 sets; one for all ages, and then one for the older folks. If a band isn't able to play 2 hard sets a night, maybe they shouldn't be touring just yet. The minors are the best audience here-if a band is good, they go fuckin wild; singalongs and skanking are the two favorite pastimes. Too many of the older people are jaded or laid back. Bands have to request ahead of time that minors be allowed in. Usually, only the English rock star bands are the only ones who don't care about the minors. Fuck them. Two years ago, MINOR THREAT played to a over-21 empty house here. They were so underwhelmed they never came back. Well hey, MINOR THREAT, Chicago kids demand you return to Chicago. Also, come back CODE OF HONOR, because yes there are kids into the music out here.

Basement Dweller, Chicago

THE "I WANNA BE AN OI BOY" SYNDROME

To all American punx who have got misguided and now think they're British and only listen to Oi or mod. They say "fuck hardcore, you can't understand what they say, it's so fucking distorted". At least American bands usually give a lyric sheet with the album. Never so with any import you buy. It's no more understandable. You have to be original-Sid Vicious is dead. Be serious, you're not fooling anybody, some of you are even Mexican. Support your own bands and your own scene! Fuck the U.K., this is America.

Scar Faced, L.A.

Dear Scarfaced,

I don't think it matters where a band comes from, but what they sound like, what they have to say, and whether they live up to it. Just because a band is local, or from the U.S., doesn't necessarily mean they're worthy of support. I do agree with you though that imitation is sad, and bands should strive to be original. Hardcore, which was original a few years ago, is now often times as generic as the other forms you complain about. Also, many English LP's contain the most extensive lyric sheets around, such as Crass label bands. Tim Y

D.C. COMMUNIQUE

Dear MRR,

I've never written a letter like this before, so I hope you publish it. It would mean a lot to me. I'd first like to say that I'm glad to be part of such a level-headed scene as the D.C. scene. I always read about police problems, riots, and drug problems in other scenes. But that really doesn't happen here in D.C. Most of the punkz follow the "straight edge" belief-no drugs, no alcohol. And there's no out-of-control super-violent slamming here. I mean, hey, we're not wimps, we're just out to have a good time. and when anybody hits the floor during a mis-hap of a stage dive or a fall during slamming; whoever's in that area of the floor will help him/her up-everytime. I'm not saying that "D.C. hardcore rules"; in fact I'm saying the exact opposite, cause that kind of stuff is bullshit. No band or city should "rule". I agree 100% with what Ray, the drummer of AGNOSTIC FRONT, wrote in issue #4. Punkz should stop fighting between themselves, no matter where you're from. We know punkz are unique people- people who have broken out of society's binding norms, and have decided to try to change the fucked- up things in this world. To do this we have to unite-and get involved. We can't overcome fucked-up things like Reagan, the KKK, Moral Majority, organized religion, racism, sexism, "killer" cops, trends, mindlessly violent "nazi punks", drugs and alcohol, ignorance, and war-without unity and involvement. Sure you can say "I agree with MDC's view on "killer cops" in the Klan, but listening to rebellious music isn't enough. You've got to become rebellious against this kind of fucked-up shit that society accepts as normal. We've got to go to "Stop the KKK' rallies, and let our powerful voices be heard, and sign petitions, and find out all information about these things and change them. We've got to show people we're not fuckin' degenerates. we've got to show them we care, and we're gonna change things. a good example is the benefit put on in the Minneapolis area by hardcore bands, at the Upper Deck, for senior citizens. That's fucking great! In my own area, the Georgetown Anarchist Group is sponsoring a show where 255 of the proceeds go to a Volunteer Food Assistance Program. but, as I said, it takes co-operation and unity of intelligent, involved punkz everywhere to make things happen. i think it's great how punkz from 4 different cities got along great at the Philly BYO gig with MINOR THREAT(DC), SS DECONTROL(BOS), AGNOSTIC FRONT(NY), and CRIB DEATH and FLAG OF DEMOCRACY(Phil).

Well, that's about it. Remember, DON'T FIGHT---UNITE, and as Kevin Seconds states, "Use your head, be aware, give a fuck"!

Sincerely, J. Jolles
2811 Kingswell
Wheaton, MD
20902

P.S. Please send me your thoughts on the ideas I talked about here, whether you agree with me or not. The first step to unity is communication.

Down To Earth

MRR;

I'm writing this letter in response to Planet Boy's in issue#5. I can really identify with alot he's saying, but I also think he needs to re-examine some of his ideas about punk.

I live here in West Virginia where there is also no scene. Oh, I know of one person who listens to the music, but he's a trendy. Anyway, no one else around here is into punk, and we get no shows or anything. The only way I stay abreast of everything is to send out for records and fanzines. Like Planet Boy, local radio around here play only Clash- trash. I just choose not to listen.

But my real problem with Planet Boy's letter was his last paragraph. He boasted that he's had his ear pierced 3 times, and has colored his hair. Well, this is all good if that's what you're into, but I think it's trendy. Punk is thinking for yourself, and being yourself. I don't see why you need to pierce holes in your flesh or color your hair in some plastic, phony color. Perhaps you don't realize it, but you are acting just like those phony society jerks you're supposed to be against. Suburbanites pierce their ears and dye their hair and stuff. I just think it's important for you to know that you don't have to worry about acceptance so much. Punks don't care what you look like, so be yourself. You're not a clone-don't act like one.

John Hurt

P.S. Bands-want exposure? I'll review all albums I get and run their ads for free. I'm also looking for bands to grant me mail interviews for West Virginia's only fanzine. Write me at 1671 Woodvale Rd, Charleston, WV 25314

For Christ's Sake

Dear MRR,

When I bought my "Let Them Eat Jellybeans" lp, I took it home, put it on my turntable, turned the volume to the MAX, went to the bathroom, and proceeded to take a shit. As I was sitting on the toilet I was also reading the lyric sheet. When I got to "Jesus Entering From The Rear" I blew the rest of my load in one shot. That song is the most ridiculous one I've ever heard. Not only is it disgusting, it is stupid as well. Anyone with sense would realize it isn't Christ who screwed up religion. It is the "religious" political leaders who bend what Christ (and other great men) said, to serve their own needs. Organized Christianity is not what Christ wanted. Christ taught people to question religious and political leaders, and got nailed to a cross for doing it. Christ was against things like organized religion. If people like Frank Discussion would obtain true knowledge about something before knocking it, this would be a much better world. All Frank Discussion is doing is giving Jerry Falwell, and other Moral Majority types, bullshit to feed on. Anyone who says that Christ wasn't a great man is a fool. Knock Jerry Falwell, Knock Ronnie Reagan, Knock Jesse Helms, Knock the Pope. Don't knock Christ. If you do, you will only be showing your own ignorance.

Thanks for listening,
Jack Snerd
Boston, MA

H.C. Rednecks

Dear MRR,

Although the "punk" scene prides itself on being free-thinking, open-minded, and unconcerned with the mainstream society's ideals, the blatant homophobic trend in today's "hardcore" scene only leads to the sad conclusion that many so-called punks are not the egalitarians they profess to be. Rather, they are just as closed-minded and irrational as your basic racist.

LETTERS LETTERS LETTERS

Punks should know best: being different does not make someone bad, sick, or evil. Though many punks dress in alternative manners, listen to different music, and generally play by a different set of rules, they don't expect to be beat up or harrassed because they are different. They know it's not fair. Then why, why are so many punks so intolerant of others that are different, especially gays? Certainly, homosexuals should not be condemned simply because they are different in their sexual preference. thus, labeling gays as "butt fucking faggots" is just as bad as calling a black person a "nigger" or an asian a "chink'.

Many bands and fanzines still condone this plain idiocy, yet profess the catch-all slogan "think for yourself". Too bad many punks simply don't practice this maxim.

It's time to end "queer-bashings", homophobic songs, and posters that say "Be there or be a fag". Hey punks, if you're not part of the solution, you're part of the problem. Let's start practicing some of the egalitarianism we preach!!

Although I am not gay, I've realized that being different is alright. remember, for some people, being gay is okay, just like for some people...it's okay to be a punk.

Peace, Michael K/Clitboys
1006 Churchill
Milwaukee, WI
53217

"I Understand, but.."

Dear MRR,

Thank you for your reply. I agree alot of Britpunk is shit, but alot of it is very good as well. Anyway, let's not start repeating ourselves. On the matter of the DESTRUCTORS being sexist, all I can say is I am sorry for the misunderstanding. The song "Jailbait" is about the Polanski cult. A dodgy bunch of bastards who preach all sorts of dangerous things including encouraging paedophiles. If I were you, I would look into the Polanski cult more deeply. We are not a sexist band, nor are we pro-violence. But I believe violence has it's uses. How are you supposed to fight a system that uses violence all the time without using it at all? The reason we sing so many songs about murders is not to praise them, but to make people more aware of the pitfalls of violence. Allen, our bassist, finds these murders interesting, but we never condone them. That would be plain stupid.

On the record front, we have a 12" out next week called "Forces Of Law". Perhaps it won't be as confusing as the last one, but on the other hand, if everyone understood us, life would be very boring.Time to go now. Hope to hear from you soon. the personal touch makes all the difference. So far, you have managed to put this over in your mag. It's still the best one I've read.

Regards,
Neil, DESTRUCTORS

P.S. Atila The Stockbroker said we sound like a cross between an English band and an American thrash band on stage. I was very pleased.

We Thank You

Max RnR,

You are the best thing that could ever happen to punk music and attitudes. I just wrote to say 'keep it up', we need you. And a few addittional comments.

The article written by Dave MDC was great. They seem like people worth talking to, and aren't at all what I expected them to be like. Also, thanks for printing Granny's address. I've written him a few times, and he seems like a great person.

Noisebush wrote an excellent article on loss of imagination. Those techniques used by the various imaginative individuals were fuckin' brilliant! Frank Discussion is my kind of person! I wonder if Noisebush ever read "The Machine Stops" by E.M. Forster. It's a story of people's loss of imagination, and it's renewal at the price of death.

The articles on Brazil and Holland were excellent. Now I know I'm going to Europe.

Again, thanks for everything.

Regards, Jennifer
5 Bangor Rd.
Boston, MA 02132

The Modern Auswchwitz

Dear MRR,

I can see why so many bands and individuals oppose our government, basically because there's so much injustice and evil perpetuated by it, because of it's existance. As a punk, and being a reader of your magazine, I consider awareness an essential necessity to our environment and well-being. I think it's very positive and healthy that bands and magazines such as yours focus their attention on such widespread critical subjects such as prejudice, nuclear arms buildup, police oppression, government exploitation, poverty, war, terrorism, etc., but sadly enough I have not seen or heard much said about a great injustice that is carried out by our government, one which so few speak out against.

Did you know that our government performs something so cruel and devastatingly inhuman and irrationally destructive that I can only equate it with some of the most indecent activities carried out by the Nazis during the Holocaust some 40 odd years ago? It happens everyday behind closed doors and closed minds to perhaps the most abused, repressed, and exploited minority on the face of the earth. I am talking of course about the animals of this nation. Inside U.S. laboratories all throughout the country, animals are burned, starved, poisoned, electrocuted, surgically mutilated, radiated, tortured, physically altered, deprived of sleep, locked in isolation chambers and restraint devices for long periods of time, imprisoned in extremely small cages for sometimes years and for what? Some people will try and rationalize it in the back ot their minds by saying "it's for scientific research", but they're lying to themselves. That's complete bullshit. There has been some investigation done to prove that, but little action is taken to put an end to it. I just can't see any rationality in purposely inducing heart attacks in dogs, sewing the eyelids of monkeys shut, cutting the fingertips off chimpanzees "to see if they grow back", or taking a baboon and paralyzing one arm by severing a spinal nerve, tying up its good arm and making it use its bad one , sticking electric probes into the heads of dogs, cats, and rabbits to see how they react to the pain, poking needles into the eyes of animals, breaking or removing their limbs, etc., etc.,(and they don't even use anaesthetics!) I could go on and on but it just sickens me to think that the human mind is so capable of generating such preposterous obscenities; and the nation turns its back on such a disgusting reality only to continually live in some self-induced apathetic ignorance.

Being an anarchist and a vegetarian I respect all forms of life and I am extremely reactionary to such activity that is carried out by those sadistic, sick, inhuman, consciousless, capitalist whore, lifefucking, irrational bastards that are the poorest excuse for human beings there has to be. I only wish more punks felt this way about this evil. It would be nice to see some bands give this seriously overlooked problem some exposure, or to see a high quality magazine such as yours, which reaches out to so many, do an in-depth article to make more people aware.

It's a very relevant issue because it concerns a lot of inflicted pain, suffering, and death to harmless little animals who have no way of resisting their sadistic onslaught, and never get to see the light of day. Did you know that 4 billion dollars of your hard earned tax money finances this shit each year? The military uses animals to test out deadly gas, chemicals, radiation exposure, and secret weapons. Those animals most certainly die, there's not even a chance for them. Not to mention all the countless thousands of animals that are hunted for their fur or some redneck goon's "sport", trapped in steel traps, or slaughtered for the meat industry. It's time you punks or so-called "anarchists" give this more thought, because there are a few national organizations that are trying to make the people more aware, so something can be done because some people do care. I would love to see a hardcore benefit for one of these organizations or some punks joining in a demonstration against the cruelty. More information can be obtained from these organizations if you're interested, for I have only touched on the tip of the iceberg, punx unite!

Johnny Fury
A New York Punk

Tim,

Every fanzine I open lately has anti-Timmy Y article! It seems so universally (and faddishly!) hated that it's just about time to start liking you! We old men (I'm 41!) have to stick together.

We'll never agree on politics on the validity of censorship (through authority or pressure), but I must admit I envy your ability to antagonize. Your critics who say you dominate and control the hardcore (or fanzine) scene prove themselves wrong by their very (large) existence.

Mykel Board

Dear Mykel,

Life is full of surprises. Glad to hear from you, old-timer. Hey, one point of clarification, vis à vis your charges on the "You'll Hate This Record Record" about "consorship". You called us fascists because we only played one time records we didn't like, and had the audacity to state our feelings about the disc. You should know that given the incredible amount of records and tapes coming out these days, that we only play one time records we do like, and state our feelings about them. Sometimes we get to play them twice a year, like on our greatest hits show. If that be fascism, then the world is alot better off than I thought. Tim

Dear Tim & Gang,

...Keep doing what you're doing. MRR may be a bit too serious, but someone's got to do the dirty work.

Maxwell Volume
Growing Concern

LETTERS LETTERS LETTERS

Attn: Civil War Historians

Dear MRR,

Two things in issue #4 I'd like comment about. The first is in "Know Your Weapon", where Peter Urban talks about part of him dying when Ulrike Meinhof died. I don't see anything wrong with respecting someone like Meinhof for what they did. She certainly did try for radical change, and that is admirable. But how can anyone be so enthralled with a hero" who they have never met? The problem with heroes is that they are probably totally different than they are made out to be. I don't like it when someone I respect dies either, but I can't let it affect me that much. And in the U.S. history part, it says you won't get the same story as the high school, but 2 biased reports don't make a right one. True, the school version is off in many areas, but the "Underhanded History" wasn't perfect either. Especially the part about the slaves freeing themselves. Sure they helped by running away, but the North starting to win the war didn't hinder them. Most probably, the fact that the slaves were getting too expensive to support was an explanation for them getting freed. Actually, after the war they were easier to keep, as they couldn't go away because of no money or education. Plus, the plantation owners could hire and fire them at will, instead of having to keep them for a lifetime, as they did under slavery. Hope you don't mind a little criticism.

Thanx, John Weyland

Ayn Rand Vs Anarchy

MRR,

Before I begin my tirade, I want to point out that I feel that in spite of its obvious shortcomings, MRR is consistently the most thought-provoking and intelligent punk magazine available.

But..I want to say a few words in defense of those who don't share my opinion of your effort. On the first pages of issue #5, you defended yourselves against those who are claiming that MRR is pro-communist. You labelled these detractors as "red baiters" and "reactionary".

MRR holds no pretense that it is involved with the serious and especially political side of the punk "movement", but it does not officially endorse any one particular system of government. The reason for this, which is totally acceptable, is that among the writers there are a variety of different opinions and ideas. But common throughout your magazine is denunciation of racism, sexism, fascism and capitalism. Plus, your magazine expounds some egalitarian principles which are an integral part of communism and of other systems of the far left. Since you do not outline the exact position of your mag, people are led to think of you as communists because you advocate positions that are a basic part of Marxist dogma. This conclusion does not "bring back the 1950's" and "McCarthyism", but is only a misunderstanding. I think it is equally as narrowminded and childish to scream "McCarthyism!" when anyone shouts "Communist!", as it is to shout "Communist!" when anyone defends left-wing principles.

In the same article, you claim that most of your writers are Anarchists. I am going to assume that these writers are also anti- capitalists because I have never seen a defense of capitalism in your mag. It seems to me, however, that capitalism is the only economic system possible in a totally free (anarchy) environment. Although groups of people may unite into communities of communal living, their access to essential goods will have to be on a free market because there will be no organization to distribute them. (Except, of course, in the case of collective farms and similar set-ups where the community is self- sustaining). I think, therefore, that these Anarchists are not really Anarchists at all, but only unrealistic idealists who wish to merge collectivism with freedom, a feat that extensive reading of the works of Ayn Rand has convinced me is impossible.

Please have one of your outspoken Anarchist writers answer my position. I apparently do not understand, as your "red-baiting" friends, some of what you advocate. I am very open minded, intelligent, and willing to accept new ideas if they are presented rationally.

One more thing. This has to do with music (so I'm not sure if you're really interested) but one of your reviewers said that the band, The ESSENTIALS, is the closest thing to hardcore in South Florida. The ESSENTIALS are an excellent band, but are not hardcore. S Florida HC is SCREAMING AND THE FITS, MORBID OPERA (hardcore lesbianism), GAY COWBOYS IN BONDAGE. and "F".

John Galt, Atlantis, Fla

Dear John,

Thanks for the thoughtful criticism. I can see how it would appear confusing to discern a consistent "line" to our politics, because there is none, other than a rejection of the "isms" you listed above. How someone could decide from that variety of progressive opinion, ranging from petit-bourgeoise to utopian anarchy, that we are all "communists" is still beyond me. And actually, the people referred to in that article were well aware of this variety, due to previous correspondences, but chose to "overlook" that for the sake of their "purposes". My objection was not to a discussion or questioning of our views, but to the manner in which the issue was being raised- a conspiratorial, cheap shot campaign, aimed not at education, but at an emotional appeal to peoples fears of "communism", and insinuations, lies, and distortions, such as our being "communist manipulators" out to "control the punk scene". I attribute thosetactics to the McCarthy era. As stated in issue #1, we are trying to enhance an attitude in the punk scene where ideas are as important as music. We are both interested in debate and de bands. I don't know why you would doubt our interest in your S Fla correction.

Anyway, I respect your position (although I do not agree with it myself) because you're trying to present us with constructive criticism, and because you are intelligently advocating an alternative. I'll leave it to one of the "anarchists" to respond to your presentation. Thanks, Tim

To John Galt,

As one of the 'unrealistic idealists' that your letter mentioned, I found your letter interesting. Tim has pretty well explained our overall editorial stance, but as an anarchist member of the staff, I will defend that point of view.

Maybe the reason why you never see support of the capitalist system from me, is because the only one that I have known has been in this country. How can anybody who cares about his fellow human beings support capitalism? The corporations are taking in billions of dollars at the expense and sweat of the producers of the goods. Yes, I agree with you that anarchy cannot work without a free market, but capitalism is far from free. In a free market, you don't create artificial shortages and inflate prices, and you don't develop a large unemployed labor force to hire at substandard wages, just to insure enormous profits. All this is done with the protection of the state. You don't need to exploit people's labor to secure access to essential goods.

Also, in a truly free market, labor isn't threatened with plant closures and movement to a pro-business area when the workers try to organize to better their existence. Moreover, you can't tie anarchism to one line of thinking. There are several variations of anarchist thought: anarcha-feminism, anarcho-socialism, anarcho- communism, anarcho-syndicalism, and others. But we all agree on one point: that it is necessary to abolish the state, whether it s mode of production is capitalist or communist.

Rather than the Ayn Rand school of libertarianism, there are many other anarchist writers I would recommend: books by Michael Bakunin, Peter Kropotkin, Emma Goldman, and Alexander Berkman. Also, please see my list of recommended readings in MRR #3, at the end of the Anarchy Primer. If you and/or any of our readers would like to exchange points of views, write me, Dave Rave, c/o MRR.

Learn, Educate, Organize, and Rebel. Ⓐ

John,

I'd like to add a few remarks to Dave's response. First, you are absolutely right to assume that MRR's anarchist writers are anti- capitalist. Anti-capitalism has always been a defining characteristic of the classical anarchist tradition, as it has of the Marxist tradition. In fact, I would agree with Daniel Guerin-- see his superb book, Anarchism--and others that pro-capitalist "libertarians" are not true anarchists, and that anarchism really represents the most extreme form of anti-authoritarian Marxism.

Second, the pure laissez faire form of capitalism described and promoted by Adam Smith (and his modern followers, like Milton Friedman) never actually existed, even in Smith's 18th-century days. Nor could it. The fundamental dynamics of capitalist development inevitably lead to a system of monopoly capitalism very much like the one that currently exists. Even if you assume, say, that ten companies originally start with exactly equal resources, in the course of competition, some will inevitably prove more able than others. Those that succeed will eliminate or merge with their less efficient competitors until only one or two mega-companies remain. At this point, they can engage in price fixing, the creation of artificial shortages, and numerous other monopolistic practices. The resulting "market" will be anything but free. (See Paul Baran, The Political Economy of Growth; Paul Sweezy, Monopoly Capital; and Ernest Mandel, Late Capitalism, for excellent analyses of this complex process). Even on the surface, it's difficult to imagine how everybody assiduously pursuing their individual economic interests could, through some ill-defined metaphysical process, promote the interests of society as a whole. Our own era provides innumerable examples of how the unchecked profit-seeking of multinational corporations (and even smaller businesses) conflicts with larger social needs. To suppose that it could be otherwise seems far more "unrealistic" and utopian than anarchism, which actually functioned in large areas of Spain during the 1930's.

Jeff Bale

P.S. I suggest you read Jerome Tucille's devastating libertarian critique of Ayn Rand in It Usually Begins With Ayn Rand.

LETTERS LETTERS LETTERS

Dear MRR,

I think there's some serious problems with your mag, mainly-you're too political. Now, before you throw this letter in the pile with the rest of the slag mail, try to think about what I mean.

Is the purpose of hardcore to be a political weapon first, and good art second? Personally, I think that art is a million times more important than politics anyday. Besides, even if punk- rock was meant to change society, does it have to do it through a direct, political science lecture style (which I find boring as all fuck), or can't it change things simply by putting out the purest, most powerful art on earth?

When I listen to stuff by the MEATMEN, PETER & THE TESTTUBE BABIES, FANG, ANGRY SAMOANS, NIG HEIST, etc., I laugh. They make me happy. Shouldn't that be the point of punk? Isn't that the point of life itself? Anyway, I just hope you can have more of an open mind in the future. I'm only trying to make you understand that the so called "comedy" bands are every bit as serious and important (I feel they're more important) than the "intelligent" groups that you rave about.

Signed, "A Reactionary Moron"

Dear R.M.,

I don't really disagree with most of your points. In fact, if you go back and check out old issues of our zine, you'll find we've given very positive reviews to 4 of the 5 bands you mentioned. Obviously, MRR concentrates on the more "intelligent" groups, but we do also cover the "comedy" bands too. We feel that most zines already are covering well the lighter side of punk, and we wanted to give more space to the others. Also, what may be "good art" to you may suck to others. If comedy can set things straight, power to it. I don't begrudge your philosophy or approach, and feel that all approaches should be tried. I hope you won't begrudge us ours.

Tim Y

MRR,

I'd like to express my opinion on cool, OK, gay, and want-to-be bands. The best bands ever living are MINOR THREAT and NECROS. BAD RELIGION and SOCIAL UNREST are cool. MCDONALDS are a joke, MISFITS are fuckin' choir singers, CRASS is my left nut, FARTZ sing out their asshole, BLITZ- there isn't one thing to be said for this band. Seeing how most of these bands are not from L.A. (thank God), It makes it all the better. Only thing wrong with L.A. is all the Oi clones start feeling 'punk' and throw bottles at cars. See, this is what keeps our unlimited supply of complete shithead, butt-fucking their cat in the ass, cockbreaths moving.

Thanks, Ted Edeson AKA Jarhead

P.S. FEAR, BLACK FLAG, WHITE FLAG,etc. suck the shit out of my butthole and lick the sweat off my balls!!!!!!!

Dear Jarhead,

Very interesting. And what do you think about the situation in Nicaragua?

MRR,

I'm sick of reading things with overtones of racism and sexism. Your mag shows at least some peole care about the fucked-up world we live in.

I live 70 miles from Detroit, in the armpit of Michigan. Most of the shows in Detroit are for people over 21, so I can't go. Life is a hell-hole around here. My father-get this-loads bombs for the good ol' U.S. Air Force! If I say one bad thing about the U.S. Government to him, I'm confined to the house for 3 months. School isn't any better either. I go to a school where there are about 2000 people, and there isn't even 1 black student. In my sociology class, they tried to teach that blacks can never be as smart as whites because it's in their genes. What a bunch of racist shit! In the past I've tried to defy these views pressed on me. I've suffered months of confinement. Lots of cut tapes, mysteriously vanishing albums, and lots of lost friends. Yesterday my fanzines were hidden. But ha! I found 'em! My parents latest is to send me to relatives in Grand Forks, North Dakota to work. I'm still not ready to give up though. Without your fanzine, I couldn't survive. If anybody wants to write, I'd really appreciate it since I don't communicate to many punks on a one-on-one basis. It's kinda hard when there aren't many. But mail is one thing I get.

Kristin
5104 Lindholm
Davisburg, MI 48019

P.S. "Planet Boy" (issue#5 letter), I'm being sent to Grand Forks to work in the South Forks Mall. That's one more punk! Please write...if not, I'll be sure to look for ya!

Serena, take note!

Max RnR,

I'm writing to tell you an incident which happened at a recent gig here in Sacramento. On the 18th of Feb, TSOL and 5 other bands played here. it was a good show, even though there were a couple of fights, but I wasn't so lucky. I did a mis-calculated stage dive and landed on my head, and consequently passed out. The thing I want to point out was that before I left for a temporary meeting with unconsciousness, I noticed at least 5 punx coming to my aid. They formed a circle around me so I wouldn't get trampled by slammers, or landed on by other divers. When I woke up, I found myself on a couch in the connecting bar, being attended to by at least 10 people. they gave me water, and made sure I was ok. After the gig, my little bro was talking to Jack of TSOL, and he asked if I was alright, and some punk I didn't even know offered me a ride home. It was nice to know that even though those people that helped me didn't really know me, they cared. So fuck all the newspapers, magazines, TV shows. fuck Serena Dank, fuck Quincy, Class of '84, CHIPS, and Donahue. Fuck all those that say punk doesn't have anything positive to offer. if helping your fellow human isn't positive, then what is? I know if I ever got hurt at a rock concert, no one would help (actually, I'd probably get mugged).

Sumpy Tourist

Social Revenge
Sacramento

P.S. Thank you to all that helped me or showed some concern over my mishap. Peace, love, anarchy, CRASS

L.A.-Type Cops Stir Tension

A Serious Problem

San Francisco Chronicle
Mon., April 18, 1983

LEST SOME READERS THINK WE EXAGGERATE ABOUT THE COPS HERE THIS IS FROM THE ESTABLISHMENT PRESS

Even top police brass note that, in the last few years, the perception of the SFPD has been changing from traditional service for the community to a more aggressive, paramilitary approach identified in law enforcement circles with the Los Angeles Police Department.

"It scares the hell out of me — the L.A. syndrome," said Chief Murphy. "The reflector glasses, so you can't see their eyes. The attitude that it's us against them. Some of the younger officers come in with what they see on television, and it's that L.A. mentality."

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Vic Bondi

Vic Bondi is the singer/guitarist in Chicago's ARTICLES OF FAITH, and a man of many ideas. We will, from time to time, publish some of his observations, but he wants it to be known that any conclusions he draws are intended to spark debate, and do not represent some inflexible dogma on his part, or on the part of AOF.

THE FEAR OF FREEDOM

"The conflict between the western aspiration to freedom and its non-fulfillment has resulted in a mass psychosis, in a subconscious dread of freedom itself." --Erich Fromm

There is a gap that exists in America today; a gap between what we believe and what we perceive. Some call it disillusionment, some call it alienation--but it is most singularly a gap between what we desire in this nation and what we can realize.

This gap is most pronounced in our nation, because of all the industrialized nations of the world only in America has the myth been so strongly advanced that any poor man can become president--if only he has the will.

It is true that this proposition is not merely a myth--200 years of history are full of successes in the land of opportunity; but the basis of those successes becomes dimmer each day. If our great-grandfathers achieved their freedom in their immigration to this land, we have no new nation to aspire to. If our grandfathers acquired success through initiative, we have nothing to initiate. If our fathers enjoyed success of ambition, we live in frustration of our own ambition. That homespun strain of American independence--the nation of the self-made man, becomes anachronistic in the systematized corporate nation of today.

If our older brothers were defined by their generation gap, then we are the generation that lives between the gap of our ideals and our reality.

It is no small argument that this idealism gap is a product of the previous generation. The past twenty years of American history has rapidly demystified any misplaced idealism. One by one, the cost of each generation's American Dream has become progressively higher, until we now stand at a point where dreams are no longer tenable, as if any idealism at all is some form of self-delusion. We are a generation afraid to act upon our ideals for fear of their real consequences.

The gap between our ideals and their reality is a paralytic apathy, a pallor of desire... We stand at the crossroads of nowhere, afraid to take a step towards anyplace.

At such a crossroads, we are in danger of misled commitment, of irrational trust, or misbegotten virtue. In a world where "Facing up to real life," is the norm, the future is something not to be seized, but surrendered to.

And if surrender becomes our most prominent characteristic, what shall we impart to our children?

Analyzing Pop

By Peter Titus, 250 W. 99th Street, No. 6D, New York, NY 10025

It's 1983 and pop music is careening through territory never dreamed of by earlier waves of rock and rollers. It is a rich and incredibly diverse landscape, stretching from the experimental orchestration of Britain's new-music impresarios to thrash-rock L.A. expressionism.

Just think of the peaks last year: Public Image's "Mad Max" homage, or the furious rhythm- realism of Grandmaster Flash. Then add the explosion of grass-roots activity by thousands of local performers.

However, as to why this is happening, most of our ideas lag behind the music itself in both imagination and sophistication. And that's wrong.

If we were talking about a simple resurgence of rock and roll creativity, then traditional assumptions would be fine. But we are witnessing a massive shift in the very bedrock of cultural life.

I can name a hundred new groups with the power to move or inspire or in some way aesthetically assault my imagination. I'll also bet that you know at least as many. But can you name a hundred contemporary authors with a similar power? Or even a dozen? How about filmmakers, poets, painters or playwrights? Yet those professions enjoy a wealth of scrutiny unheard of in the world of pop music where young Fellinis and Mayakovskys proliferate like mad. Considering the insipidness of most mainstream "culture columns", that may be no big loss. The point is rather that the new wave in music deserves a new wave of brain power commensurate with its breadth and depth.

Who has yet made a credible assessment of what pop music is, or where its energy comes from? That's a simple question, but it hasn't generated much serious debate. And the stakes involved in its answer are high, They have to do, for example, with the death of American literature as the pre-eminent carrier of cultural expression. Traditionally, every revolution in modern sensibility has been pioneered by writers, and their work popularized by way of the book-publishing establishment. That industry, however, has been scrutinized for some time by organizations like the 1981 Writers Congress and the Authors Guild, which has warned against the threat to a diverse cultural life posed by economic concentration.

In a 1977 statement, the Guild argued that: "Conglomerate-owned publishing firms and publishing complexes which have expanded by acquisition appear to be basing their publishing decisions more and more on the 'bottom line,' rather than on the professional standards that guided publishers when the industry contained many more independently-owned firms."

In fact, the pressures of competition in our for-profit society have so shaped the book industry that new writers find it virtually impossible to get their work published in significant volume (enough at least to generate the income necessary to finance futher work). Most never break into a market dominated by tired old hacks who make rock's "dinosaurs" look like flag-waving revolutionaries. And that is saying a lot about the wealthiest, most massively educated society in the world.

So where does creative energy go? Where, in other words, do the mammoth contradictions rampant in our world find expression? Isn't one place the work of pop music? Unlike the arid wasteland of writing, there do exist-- in local nightclub circuits--material incentives for performers, even though they are pitifully meager.

This is not to say that your average punk rocker is a failed novelist, or that the recording industry is any less repressive than publishing. The idea is rather that finding material forces have effected such immense changes in the cultural landscape, so rapidly, that our understanding of them has lagged somewhere in the past. Not the smallest reason for this is a conservative critical establishment blind to everything but its own comfort and prestige.

Future observers will look to our time as a cauldron of creative energy. They will marvel at a dramatic verve of Elizabethan intensity, and an aesthetic boldness to rival German Expressionism or the Russian avant-garde. And it is no small significance that this eruption of creativity takes place where it does--in the midnight world of pop music--due to the decreptitude of traditional institutions. Their bankruptcy, and the fact that they've rendered impossible any kind of cultural life, as known up to now, is an integral part of the rock and roll renaissance. Indeed, it is this dialectical character--of being torn by opposites--that helps give the music its power. By its very existence it challenges the industrial machine in which it is trapped, and in its battle-cry vitality you can almost feel the changing face of the future.

Writers can't substitute themselves for this role. What we can do is help blow away some of the smoke surrounding pop music, draw out its dynamic, and maybe spotlight our own destiny up on the stage.

That is exactly what my aim will be in future columns on the record industry, home taping, night club economics, and other topics key to a more incisive understanding of modern music.

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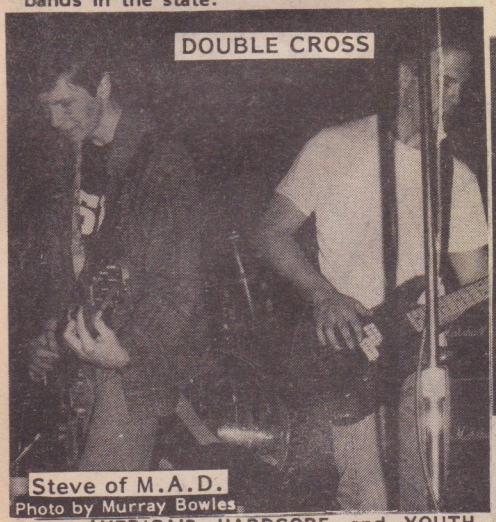
BAY AREA

YEAH! Things are going great here. MINOR THREAT came to town, lots of bands are moving here, and shows are happening all over. The future does look really bright and hopefully it'll stay that way.

April 9th at the On Broadway was one of the best shows that I've been to in a long time. Great lineup and tons of people! DOUBLE CROSS from Sonoma (north of S.F.) opened and unfortunately most of the people had not arrived yet. They were only given about 10 minutes, but put on another impressive performance. They showed what kids can do if they really put their minds to it. They are very tight, raging fast, work hard at what they do, and are fast becoming one of the top bands in the Bay Area. The addition of Steve on 2nd guitar (also in M.A.D.) has raised their already burning sound to a white- hot level. They are planning on relocating in Santa Cruz this summer and,along with M.A.D. (reforming), could give Santa Cruz two of the best hardcore bands in the state.


DOUBLE CROSS

Steve of M.A.D.

Photo by Murray Bowles

AMERICA'S HARDCORE and YOUTH BRIGADE (both from L.A.) were real good, as was 7 SECONDS from Reno. S.F.'s VERBAL ABUSE mixed in some well-received covers in their excellent set. Starting with Black Sabbath's "Paranoid", Grand Funk's "We're an American Band" in the middle, and AC/DC's "Hell's Bells" towards the end.

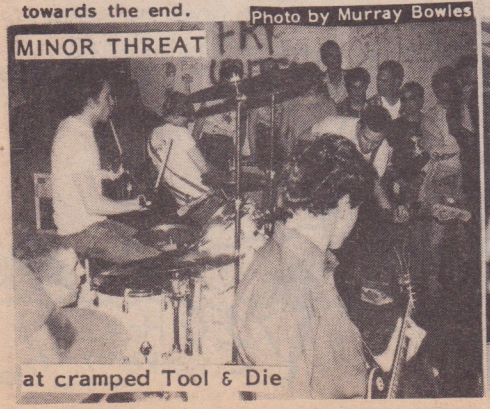


Photo by Murray Bowles

MINOR THREAT

at cramped Tool & Die

Ending the show was MINOR THREAT. From fantabulous vinyl to awesome live performances, no one can match them song for song. Their songs, which have such gut-level appeal, frenetic melodies, and lyrics that EVERYONE knows, are a simple indicator of the intense involvement and dedication these guys have for the scene, and that's what punk is all about.

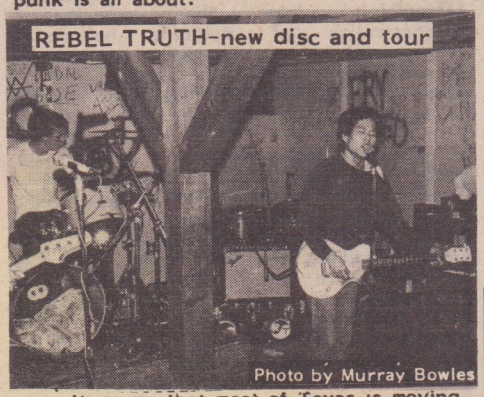

REBEL TRUTH-new disc and tour

Photo by Murray Bowles

It seems that most of Texas is moving here. First M.D.C. (ex-STAINS), then VERBAL ABUSE, and the DICKS. Now, D.R.I. and PISSED YOUTH have settled in. D.R.I., Dirty Rotten Imbeciles, are Down Right Incredible! Warp drive was never like this! Among their credentials are a 22-song 7" EP (which will soon be released with a few additional songs as an LP), and blowing M.D.C. away in their first live appearance here. PISSED YOUTH I have not heard yet, but Texas doesn't seem to have too many bad groups, so I don't think I'll be disappointed.

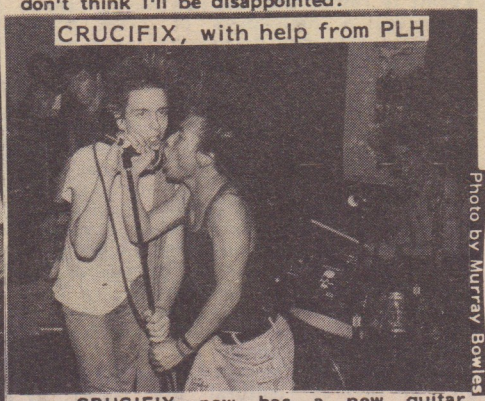

CRUCIFIX, with help from PLH

Photo by Murray Bowles

CRUCIFIX now has a new guitar player, Jake, replacing Jimmy. This highly talented individual has played in many other bands and has a self-produced POLICE STATE tape to his credit where he plays all the instruments (blows away Rikk Agnew). Much maligned in their early stages, CRUCIFIX is coming on strong now and, with the addition of Jake, is quite a force to be reckoned with in the Bay Area scene. Their recent tour was delayed briefly because their van was wrecked, but look for them soon.

BAD INFLUENCE

Photo by Murray Bowles

New bands: SLUGLORDS from S.F. (ex- BAD POSTURE member plus others), SCOUNDRELS, and SLAUGHTERHOUSE from San Lorenzo. 5th COLUMN breaks up and FREE BEER gets back together. M.D.C., the tireless tourers, go back on tour with the DICKS to join the Rock Against Reagan crusade.

PARIAH

Tim gave a rundown on all the bands last issue, so I'll give a rundown on our halls/clubs.

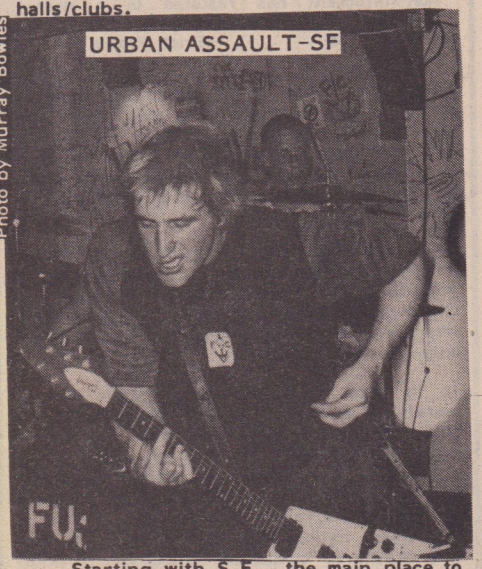
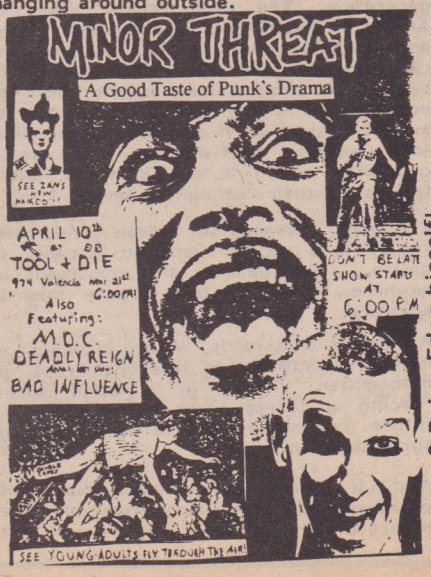

URBAN ASSAULT-SF

Photo by Murray Bowles

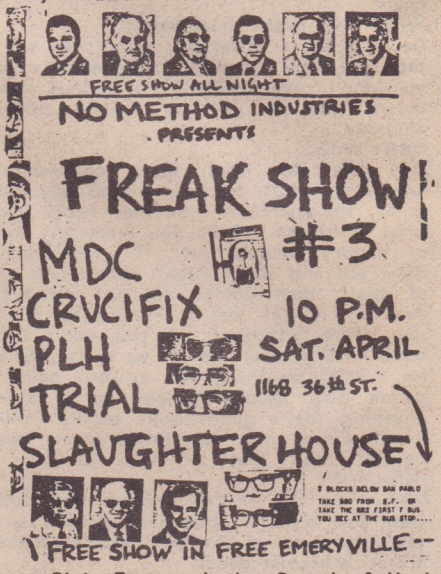
Starting with S.F., the main place to play is the On Broadway. Run by Dirk Dirksen, NorCal punk's Rodney Dangerfield for the past 6 years, the OB can be counted on for good shows just about every week. Having far and away the most shows, this place is VERY familiar to most of the people here. Being an old burlesque theater, the inside is pretty nice, with balcony, chandeliers, and plush lounge, adding a classy touch. It's location, in the middle of Broadway, also gives crowds of tourists plenty to write home about, with usually quite a large collection of "disgusting punk rocks" hanging around outside.



↑ Brian Edge hisself!

Photo by Maurice A

The Tool&Die also is a popular place, with weekend-only shows and low door prices. The intimate atmosphere of this small club usually makes for some of the hottest (figuratively and literally) shows in town. Run by the people, for the people, bouncers are non- existant and things are really casual.



Club Foot and the Sound of Music now mostly have small unknown groups playing. Rockabilly, experimental, sometimes hardcore (where do they find these bands?). Sound of Music is over 21 but not real tight about it. Located in one of the sleaziest sections of town, go there at your own risk.

Mabuhay Gardens, once one of the most notorious spots on the west coast, is now having punk shows again. Backdoor Nights on Monday and once in a while on weekends.

The American Indian Center has occaisional shows as does the Elite Club and the Russian Center. Usually these are big name shows with big name prices.

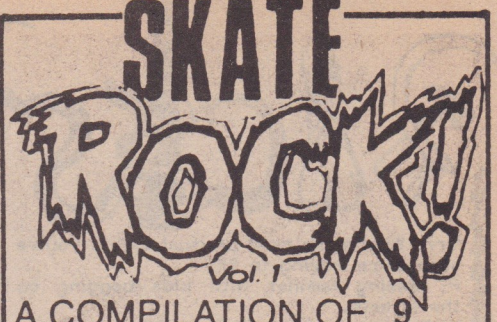
In the East Bay there is no real consistent place but there are many places that have shows off and on. New Method Industries in Oakland, and Minor Rock along with the infamous Barrington Hall in Berkeley have word of mouth shows that seem to come together out of nowhere..

Photo by Murray Bowles TRIAL

Ruthie's Inn in Berkeley, booked by Wes Robinson, has picked up lately with quite a few gigs, but I don't think the owners are too keen on "punk rock". They shut it off last year and I don't know how it'll last this year.

Can't forget Aquatic Park in Berkeley, site of the last 2 Eastern Fronts(all day outdoor shows the past 2 summers with thousands of bands). There's another one planned for this summer. There is no more. Brian Edge

LATE NEWS:Faulty Products latest casualty of recession-out of business....Royaly checks going out to bands on MRR comp nonetheless.... The Compound also closed down-Message Service moving across street.... The "Punk Rock Flu" attacks the shit out of the SF scene-germ warfare, or dust from Tool & Die floor?....Berkeley Mayor Newport proclaimed May 1 "BARF Day", the initials standing for "Berkeley Anti Reagan Festival"-free soup kitchen and other tributes to Reaganomics.



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DICKS

Mrr: What's the most unusual sights you've seen since moving to SF?
P: Seeing families with kids begging on the streets.
MRR: You don't see that in Texas.
B: Mainly burned out biker-types there.
Ga: It's also wierd trying to go out and find jobs It finally hits you that you're not finding one.
MRR: It's not that way in Texas?
B: There were jobs-landscaping.
Ga: Construction in Houston.
B: Here, you can't even do that if you want.
Ga: In Texas, it looked like recession. Here, it's definately depression.
Another wierd thing here is Christian punks.
MRR: And in LA, at the "Wig Factory" they even have preachers coming over to where punks stay some nights.
Ga: It's turning into what the hippie thing did. Everyone gets pissed off if you compare punks to hippies but it's happening. Punks here are constantly sparechanging. Some of the hippies wanted to get into the Jesus Christ Superstar thing. Now it's the punks. Are we going to continue to follow them in every pattern?
MRR: Well, people became punks for many reasons, just as they once became hippies, some are burnouts, some are rebels, some super-alienated, some just teenage rebellion.
Ga: It is jsut a continuation of the hippie thing.
B: I've seen the rise and fall of the hippies- The BEATLES and STONES came out with great raw shit, but it got refined-bigger, etc. Then the RAMONES and SEX PISTOLS brought back the raw again, and punk's getting refined again.
MRR: How do the DICKS try to avoid that?
Ga: By being totally natural in what we write, and not staying in some "cool facade. Like our new Anti-Cool song. People are surprised when they hear us.

P: America's had it drilled into their heads that communism is bad, mean. They don't teach the idea behind it. McCarthyism.
GA: It amazes me. Punks come up to us and say "You're communists?" These are the people who hate society so goddam much, but they still believe the bullshit of McCarthyism. They haven't done anything to research what it really means. They say they're this or that, but it's a cheap excuse to not to learn anything.
B: Think for yourself.
Ga: And when people say they're not political, they are political. They're playing into the hands of the people that can use them most. It's cool to wear a swastika, but "freaked out" to wear a hammer and sickle. When you wear a swastika nobody comes up and questions you, but wear a hammer and sickle and they come up and say "do you really like Russia?" the hammer and sickle has nothing to do with Russia-they perverted all that shit. People amaze me. You see some pig arresting a shoplifter, and you see the goddam butcher come out of the supermarket to help the pig put the handcuffs on him. And you're going why does he give a fuck? What could that motherfucker have stolen that the butcher, who makes $7/hr, would feel compelled to run outside and help him handcuff the guy. The pig had a regular stupid look on his face, but the butcher, he "was doing something". Why does he care? Playing into their hands. friend of mine, who's a school teacher, got a letter that parents of some of his kids, who are in the Klan, put out. It was a report of the recent big Klan march in Austin. It said the counter-demonstrations were run by communists, Mexican terrorists, and noticed that quite a few punks were there. It even noted that 6 of them were from Houston. They were pinpointing punks. That's scary(police intelligence?).

MRR: This was an official Klan newsletter?
Ga: Yes, and there's gonna be another Klan march in Austin. The city council passed the buck on the permit, and let some other baranch of government make the decision, who gave it to them.
P: Who, the war department?

Gary-vocals
Pat-drums
Buxf-bass
Glen-guitar

Ga: All these rightwing movements that are coming along-what do you fight those with? Do you fight 'em? If you're not political, does that mean you don't care? Which I think translated to "That's OK with me, I can live under it". That's why we don't go in for infighting and nitpicking. When people say"why do you hate anarchists.", well we don't hate anarchists. We love people who are trying to do something. We hate people who put a banner on themselves to be cliquish. The same with communists. There's nothing more stupid than somebody wearing a hammer and sickle and not knowing what it means.
MRR: A lot of people here labor under the false umpression that we are "free". there is freedom of speech. But that freedom only holds up until other people start listening to you, til you start having an impact, and then you wind up arrested, dead, driven insane, or personally maligned in some dis- information campaign. The freedom is pretty superficial. And the youth rebellion is usually pretty shallow too-it mostly boils down to just being different from the guy next door.
B: Be yourself, think for yourself, but you gotta be like me. They'll encourage any free thought, as long as they can control it. You're being red-baited, people must be afraid of what you're saying, it's a threat. You're not fucking with the punks.
MRR: What are some of your plans?
Ga: We're gonna go on some of the Rock Against Reagan tour with MDC, and our lp is finally coming out on SST in May.
MRR: Why do you sometimes sing in drag Gary?
B: Not for sensationalism-we're already known as being the biggest drinks, biggest loudmouths, raisin' hell. That's how we got the name. Life of the party, like it or not.
Ga: For fun, not fun fun fun. It's to be unpredictable. We're serious about all the marxist stuff. It's what we want to be known for, but if you can't lighten up and have a good time, then I'm not gonna support it.
B: Once, word went around that Gary was gonna dress in drag. So the three of us came out in drag, and Gary came out as a construction worker. He said "the rest of the band got killed in a car wreck and he got this all-girl band to back him up.

MRR: Plus you guys are all too wierd to sell-out.
Ga: Too old too sell out-What's the price? No, the highest goals we would have won't put us in a sell-out category.
MRR: Please define those goals.
GI: We're a communist band, as opposed to most of the "punk croppers" who call themselves anarchists who'll get burned out on that, turning to Christ and all this bullshit because they set a pre-arranged course to self-destruct. Those are short term goals, as opposed to our long term goals.
MRR: What might those be?
Ga: To see a different society, to see a different kind of world. Not a world where you don't give a fuck. It's obvious about us-we like to get as fucked up as anybody...
MRR: More..
Ga: It's not that we're opposed to anarchists, but to people who say "I'm punk, I'm anarchist". So they really know what anarchism is? Do you know any kind of history behind that? If you're gonna come out and say "I don't care about any of that" then you're not an anarchist. Anarchy is not just scuffing around and not doing anything. If you don't have some kind of goals as far as society goes- am I doing anything that at some point is gonna help people change? Am I saying anything that's gonna make people think? Am I acting in a way that's gonna make people think that I'm true to what I believe in?
MRR: You say you're a communist band, wear Mao buttons, but what differentiates you from a band like MDC who says they are an anarchist band?
Ga: First, we support bands like them that are serious about it. If you ask them why they're anarchists, they'll be able to tell you something. We don't oppose them. We have similar goals and don't nitpick about the differences in ideology. That could only be destructive at this point. But for us communism is a sharing spirit that's real nice that has an ideology behind it. Look at those families on the street. Is capitalism gonna help them? I think socialism is the best thing for solving those problems. We aren't backing Soviet policy, or at this point China's policies. We support basic Marxist philosophy, but not so much based on studying Marxism as from living poor.
B: Lower lower lower middle calss. We've been togehter almost 4 years now, and at different times we've all sheltered each other.
MRR: So it's communism by example.
B: By day to day living.
Ga: By feelings.

D.R.I. 22 song LP

DIRTY ROTTEN RECORDS
2440 16th St. #130 S.F. California 94103

ROCK AGAINST REAGAN TOUR '83 with MDC

I DONT NEED SOCIETY

Your numbers up you have to go
The system says, I told you so
Stocked in a plane like a truckload of cattle
Sent off to slaughter in a useless battle
Thousands of us sent off to die
Never really knowing why
Fuck the system they cant have me
I Dont need society
Before you know it youre in the corp
Grab your gear boy youre off to war
Thousands of us sent off to die
Never really knowing why

CHORUS

You were an apple pie clone living at home
Never straying to far from your phone
Now son make it through enemy lines
You must hurry, theres not much time
Made it, sir. Theyre gonna drop the bomb
No time to evacuate, they'll write our moms

CHORUS

WHO AM I?

Who am I?
D.R.I.
Who Am I?
Three simple words
Who am I?
A human being
Who am I?
This weird thing
Who am I?
Not what I seem...

D.R.I. - "Dirty Rotten" LP

Mix together the early CIRCLE JERKS, early BLACK FLAG, M.D.C., MINOR THREAT, S.S.D., TERVEET KÄDET, and GANG GREEN, and you have something approximating these DIRTY ROTTEN IMBECILES (so-called by their parents). What can I say--this is manic, intense, tight thrash with great lyrics, and I can't wait till these Houston boys unleash themselves upon the rest of us deprived people. 22 songs. (TY)

ON R RADICAL RECORDS

When the Queen and President Reagan had their gathering at the De Young Museum in Golden Gate Park, a huge area surrounding the "glitteringly elegant state dinner" became an armed camp for the night. Anyone who thinks things are 'alright really' should have walked around the perimeter and seen the smoking floodlights lighting up the park as bright as day; looked up at the helicopters circling around, shining searchlights down into the bushes; watched the hundreds of riot helmeted members of the police tactical squad standing at two or three yard intervals, bashing the trees with their night sticks; not a night for little woodland creatures to be out, or us sensitive mammals either.

If the dinner jacket and tiara brigade want to gorge themselves on rich food (building a special toilet exclusively for the Queen to eliminate her portion; the press informs us that she did not, after all the expense, use it)then I guess it's alright, but not if my right to walk unimpeded through a public park is likely to be summarily revoked.

But what was the Queen really doing here anyway? Why were British Foreign Minister, Mr. Pym, U.S Secretary of State, George Schultz, Secretary of Defence, Caspar Weinberger, and the American Ambassador to London, doing among the select number of guests eating fancy French gueasine aboard the Royal Yacht Brittania? For make no mistake about it, the Queen is not just a picturesque doll for the tourists. Unlike Americans, the British are not citizens, but "Her Majesty's subjects" If imprisoned in Britain, it would be on "Her Majesty's Pleasure" in one of "Her Majesty's Prisons" and it is "Her Majesty's Government" in more than name only. Why was the only factory she and Prince Phillip visited that of big defence contractor Hewlett-Packard?(Whose chairman, David Packard was also at the Brittania bash). But discussion in the papers here about the visit was limited to printing menus and fashion notes. "What we should wear to greet the Queen." I didn't see any mention of the fact that Pym or Weinberger were here except that their names appeared in the small print of the Examiner's list of dinner guests.

This Page Produced by Sleeping Dogs.

MONTEREY BAY

This place fucking sucks all most all of the Bands Hear split up Mark + Ray Have gone New Wave Bio Hazard kicked out their Bass player

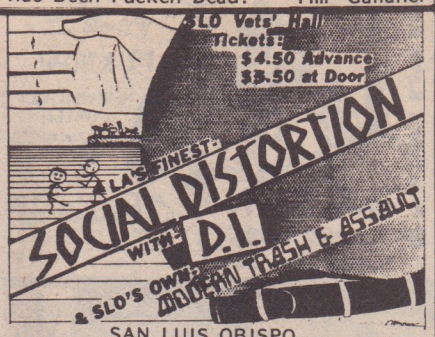
E.O.T.W. is working on new songs The insults Are Looking for A Bass +Drumer Because Jim + Mark Are now New Wave. Keven Skip + Bernie Are going To Be evicted Thay Are Looking For A place in New Monterey K.T. Neisl + Littel Bit Have Been getting Keven off the Straight edge And Hevely Shitfaced.

Bio Hazerd + The Shitheads Have been Hanging Around Kev's Shack And the Ramp Littel Jerremy shreds the Ramp + Skip is Back to shreding Genetic Disorder Has now just formed. ICKABOD Bern went 5 Day with out getting Drunk He Had Food poisening. But He is better Now And Drunk every Night. Keven gave Little Jimmy All His records Because Jimmy moved to Germany.

Dave + Michele were Down For A visit. Skip + Keven Bleeched their Hair Again. Tom Has to ware A pack over His eye Because He got A peice of metal in it Julius is still the same Vince was up to visit His Brother From L.A. Sister Teresa is still seliBit Haveint sene Her Drunk in a Long Time She Has the straight edge. George Has cool Funny Hair now. Skip Has A new girl Frend now Chris Stab Has A Tattoo gun and is now Tatooing. Ron Rat shaved His Beard OFF + siggy, got A New wave cut

Their are a couple OF Fresh cut in town Tom gave them Mohawks (look Fucken Dum). The cop wont Let us skate in Front of the skate Shop And Kevs Ramp got shut Down.

The ACDC film just ended + now the song remains the same is playing. Flem Freeked out the other Night Because Jimmy Fuck the girl He was skaming on. The sisters made Kev A Brother Because He Didnt Try to Fuck them when He was Drunk. erin traded a surfBord with BO For a Dan Armstrong. ICKABond Bern Got some new Tatoos. After All That exsitment it Has Been Fucken Dead. Tim Gallaher



SAN LUIS OBISPO

Here's a quick update. Shawn has now reformed the WIMPY DICKS. Jim Rios of ASSAULT has joined with 3/4 of MODERN TRASH to form DEATH OF GLORY. D.O.G. played their first gig with CAMBODIAN KIDS, N.B.J., CAPITOL PUNISNMENT, and MINOR THREAT in Fresno. GROUP SEX may reform, with or without Shawn. Dean of MODERN TRASH may start a new band. PRIME NUMBERS played at an art exhibit at Cal Poly. A minor skirmish came about when one rather portly jock decided to use the dance floor as a boxing ring. It ended with about 6 people pinning the big gorilla down.

Juliet Jake RAD Fanzine

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ROCK AGAINST REAGAN

M.D.C. has embarked on a 4 month Rock Against Reagan tour in conjunction with the Youth International Party. The purpose of this tour is to voice youth's concern about the state of the nation and the consequences of the policies of the U.S. government with regard to the citizens of the USA, as well as the citizens of the world.

The Reagan Administration's policies are unacceptable on a domestic as well as foreign policy level. Cutbacks to social services affect us all, but are most damaging to the poor, of which over ½ are children, elderly, and handicapped. Unemployment continually rises, and with it alcoholism, drug abuse, suicide, and urban ghetto infant mortality rates. U.S. banking money needed to aid local industry and small business is unavailable, having been lent to shady, often totalitarian governments- all in the name of higher profits.

The military-industrial complex, along with the President, have tried to scare the public into believing we have become a second rate power. This is a lie, no matter how you distort the numbers. The U.S. and NATO are far better equipped with the most sophisticated weapons. The U.S. has developed every new weapon, and there isn't a military man in this country that would swap arsenals with the Russians and the Warsaw Pact countries. The world can now blow itself up 10-fold. Continual military and nuclear buildups are madness. A 'limited' nuclear war is genocidal and unacceptable.

The foreign policy goals are an utter disgrace-the U.S. government encourages 3rd world fascists, appropriates billions for them, uses the C.I.A. to cause psychological and physical terror to student groups, peasants, unions, and the intelligentsia-all in the name of freedom-freedom being for the multi-national corporations to exploit the raw materials, labor (people), and resources (land) of a given country. The U.S. government is currently giving aid to over 30 right wing military dictatorships that do employ torture with C.I.A. cooperation in Central and South America, Asia, Africa, and the South Pacific. We must reverse the criminal policy of opposing rising nationalist movements. This policy has proven a failure already in China, Vietnam, and presently in Nicaragua. We must further divest all U.S. corporations in South Africa.

The environment under the E.P.A., Rita Lavelle, and James Watt is quickly being poisoned. Rita Lavelle has just resigned after being caught showing evidence collected against polluters to the culprit companies to help them prepare their cases, and then erasing the governments evidence from computers. The utmost in protective legislation for the environment must be passed and enforced to clean up these especially dangerous toxic waste dump sites, and all the rest of the polluting industries. The U.S. needs better programs to deal with the physical and psychological damage done to the Vietnam Vets. The U.S. government must reverse the policy of encroachment and cultural genocide being inflicted on the Native American Indian nations.

In response to many questions to the meaning and intent of the name Millions Of Dead Cops, we would like to clarify that we do not advocate or support people killing cops, or any other merciless killing as a solution to any problem. We feel that violence, destruction, and killing are serious problems that need to be dealt with if civilization is going to advance into the 21st Century. To us, the name is thought-provoking and is an emotional response to police repression and the abuse of authority that allows the police to kill citizens in cold blood with no risk or consequence of prosecution. The name shows an empathy with the feelings of the victims of extreme police abuse. The words and message of the Millions Of Dead Cops album state or reflect the symptoms of the social, economic, and political problems that all but the rich deal with every day. Violence and repression, as means to control people's behavior, can only result in a backlash of violence, as can be seen in the F.A.L.N. New Year's bombing in NYC, or the recent bombing of the American Embassy in Beirut, or the shooting of a young black by a policeman in Miami leading to mass rioting. Our first work exposes some of the gut-level emotional reactions to life in Amerikkka. Our next work, Multi Death Corporation, will focus on the causes of the problems working through to solutions, and will be released on the last day of the Rock Against Reagan tour July 4 where we play across from the White House James Watt-Wayne Newton party at our own Dead Kennedy's, M.D.C., Dicks, and Crucifucks holiday bash. Till then, take care and Rock Against Reagan!

MDC

April	22 Madison, WI	May * 1 Detroit	May *18 Amherst, MA	May *29 Morgontown, WV	June *17 Binghampton, NY
	*23 Madison, WI	* 3 Kent	19 Albany	*30 Morgantown	18 Washington, DC
	23 Milwaukee, WI	* 6 Cleveland	20 Buffalo	June 5 Boston	*19 Philadelphia
	*24 Springfield	* 8 New York	*21 Buffalo	10 Boston	23 Baltimore
	*27 Carbondale, IL	*12 Brooklyn	22 New York	*11 Burlington, VT	24 Raleigh, NC
	28 Cincinnati	13 Philadelphia	25 Mt Vernon	*12 New York	25 Richmond, VA
	*30 Columbus, OH	*15 Boston	26 Brooklyn	*15 Washington, DC	July * 3 Washington, DC
		16 Providence	*27 Pittsburgh	16 Philadelphia	* 4 Washington, DC

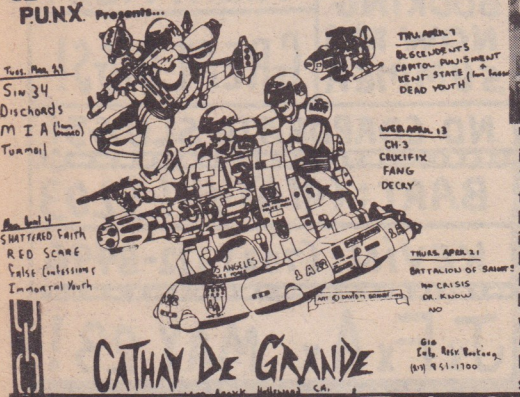
*Sponsored by the Youth International Party in conjunction with the bands.

D.R.I., the CRUCIFUCKS, ✦DFX, the DICKS, and REAGAN YOUTH are are also concerned bands who will be joining us on the road..See you there.

M.D.C. and D.R.I. LP's available on R Radical Records. DICKS LP available on SST.

Southern California

Obladee Obladaa Life Goes On. T-Bird Rollerdrome gone forever. PUNX moves over to Cathay de Grande and so far put on a dozen gigs in the Hollywood basement.-so far so good. In other club news, BYO's Rollerworks huge 3000 valley skating rink closes after 2nd show due to a stabbing...What is this, Quincy? Anti Club booking "artists only". Vex re-opens, but is after-hours and not "total hardcore". The Troubador is hosting



LATE FLASH: TRACY QUITS REDD KROSS...DEZ QUITS BLACK FLAG AND JOINS REDD KROSS

Photo by Maurice A

'happenings'! Correction from last ish-JFA's LP is not coming out on Smoke 7; their wreckord will be with us by the time you read this, on Phoenix's Placebo label. Smoke 7 is doing another comp instead. In other record news..BLACK FLAG go blank on their "Everything Went Black" double LP, due to continuing legal battles with Unicorn Records. The record will come out without their name or familiar 4-bar logo to avoid a lawsuit! In other FLAG news, look out for BLACK FLAG skateboards! Coming at ya: CIRCLE JERKS Golden Shower Of Hits", SOCIAL DISTORTION "Mommy's Little Monsters", YOUTH BRIGADE re-recording of "Sound & Fury" LP with many other tracks, SIN 34 "Do You Feel Safe", AGGRESSION "Don't Be Mistaken", VANDAL'S "Get Drunk And Vote No For President", and more! Posh Boy puts out comp with mostly OLD rehashes. New Underground doing "Life Is Boring" in a third of series. ILL REPUTE doing their own single. We Got Power comp "Party Or Go Home" 40 band release out in July on Mystic Records. Plus a new WGP #5 coming soon!! Flipside put out a video cassette issue of their mag. WASTED YOUTH break up thank you. DESCENDENTS play again, guess they didn't break up! Yea! Dave 34

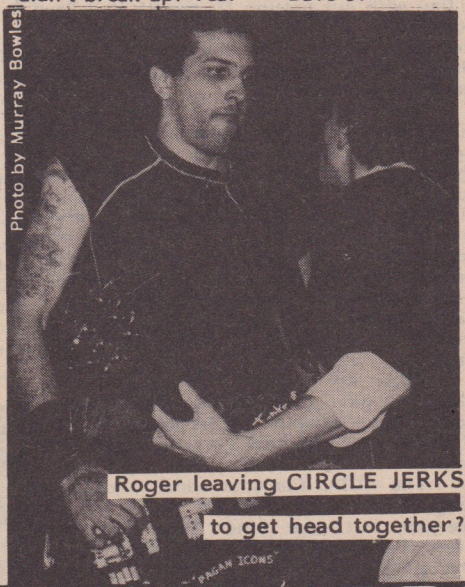


Photo by Murray Bowles

Roger leaving CIRCLE JERKS to get head together?

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NAR-013 "MIGHTY FEEBLE" Compilation LP
20 songs from 20 of the feeblest this side of the Rockies. Includes pieces by MARSHAL MELLOW, ELEVATOR (GREG GWAR AND BILLY STEVESON), SPOT, KAMIKAZE REFRIGERATORS, SEVERED HEAD IN A BAG, and JIMMY SMACK and more! $4.00 post paid

NAR-014 "HOMAGE TO NADA" TRAGICOMEDY EP
12" 45rpm. P.V. boys moved to Pedro to make music. Crane still lives at home. Blast trio dedicated to the construction of kick-ass songs. $4.00 post paid

NAR-016 SECRET HATE EP
12" 45rpm. From Long Beach. Knocks the shit out of anything trying to compete with it. Produced by Spot. $4.00 post paid

Get these layers of shit for $4.00 each post paid:
NAR-001 "CRACKS IN THE SIDEWALK" featuring BLACK FLAG AND MINUTEMEN.
NAR-003 "CHUNKS" featuring BLACK FLAG, STAINS, and THE DESCENDENTS (both of these are 12" 45 rpm. compilation records)

and more shit for $3.00 each post paid:
NAR-004 "JOY" MINUTEMEN EP (3 songs)
NAR-005 "FAT" THE DESCENDENTS EP (5 songs)
NAR-006 "MIND GARDEN"/"HAPPEN HAPPENED" SALAVATION ARMY '45
NAR-008 "FEEBLE EFFORTS" Compilation EP (the predecessor to "MIGHTY FEEBLE"), featuring JACK BREWER, D. BOON, and KEN STARKEY. This shit is all the way live!!!
NAR-010 "IN A FREE LAND" HUSKER DU EP (3 songs)
NAR-011 "A COLLECTION OF QUESTION MARKS" PLEBS EP (4 songs), all this shit is 7" worth!

"LAND SPEED RECORD" HUSKER DU LP recorded live at the 7th st. entrance in Minneapolis in 1981. Really good shit. $5.00 post paid

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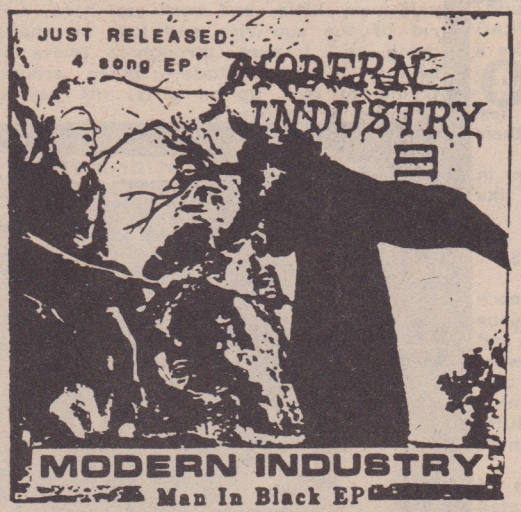

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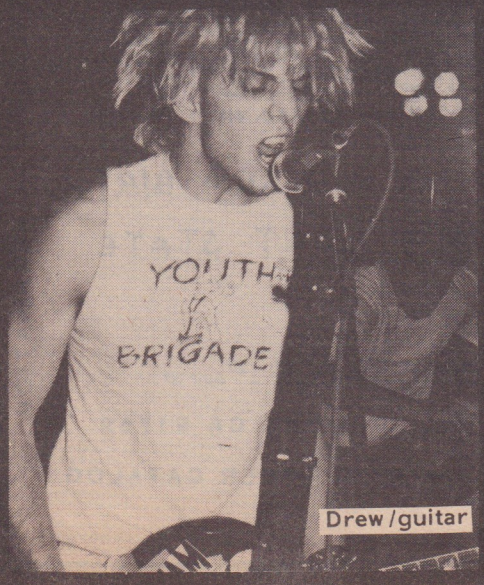
PEACE CORPSE (ex-Moslem Birth) "Quincy" 6 song EP

Danny/vocals

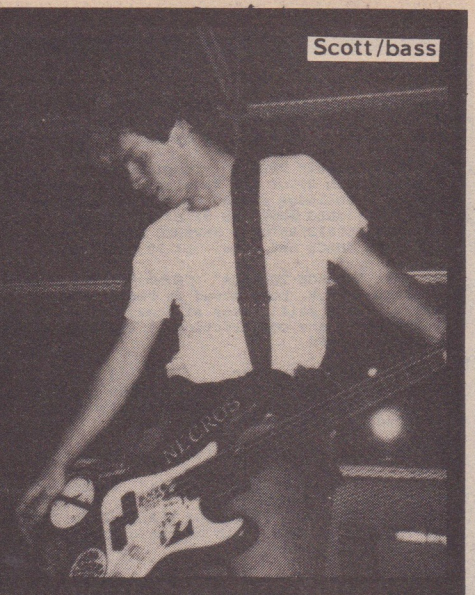
MRR: Why are you called AMERICA'S HARDCORE?
DREW: We wrote a song by that title too, because we've really been influenced by all the bands around the country-MINOR THREAT, BLACK FLAG, 7 SECONDS, LAW & ORDER, NECROS, Boston bands.
MRR: Tell me about some of the songs you feel best about? 1
DREW: We have a song called "Open Your Eyes". It's directed at the scene in L.A., but I've seen it happening other places too. It's to the kids, and it's about the big security guards at shows. When we saw DISCHARGE down there, kids were going up to slam on the stage, to show their appreciation for the band, and the bouncers would grab 'em and throw them out the back door. The band could stop playing, if they cared, and either tell the kids to stop or tell the bouncers to stop.. so the song says that these bands have some power.
DANNY: It's the biggest compliment, in my book, when the kids do that.
DREW: Tell them about "Real Energy" and "Use Your Head".
DANNY: "Use Your Head" is about people who always complain about how fucked-up it is, and we're saying 'do something about it, instead of crying about it'.
DANNY: All our songs are pro-attitude songs. Pro towards the scene, to yourself-"get your message across". We're the kids too, we're you! We're always at the shows too, unlike some 'rockstar' bands.



Drew/guitar

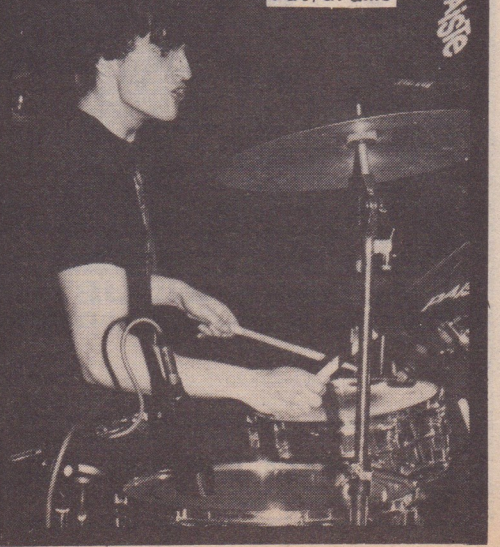
DREW: We try to see all the opening bands, and we want them to watch us too. YOUTH BRIGADE, MINOR THREAT...they're not 'too cool' to just just walk away. They care.
MRR: How is that any different from any other music scene?
DANNY: Punk is closer, between performer and audience.
DREW: There's alot more of a message to punk. In 'Rock And Roll' they say "baby" too much. Plus, there's a distinction between punk rock and hardcore. 2
MRR: Make that distinction.
DREW: One is the speed. We play hardcore. It's faster and more positive. Punk was negative and slower.
DANNY: A punk show is where people go to get fucked-up and be seen. In hardcore, people go to see the bands and participate.
MRR: I've seen alot of hardcore shows that are full of fried-out people.
SCOTT: They're Frisco people
DREW: All the kids up here seem totally into drugs.
DANNY: They like the music, but their attitude seems so negative.
DREW: We have a song called "Attitude". It was really called "Hardcore Attitude". It's about keeping our shit together.
SCOTT: We don't put down bands that aren't hardcore. That's what's good about L.A., there's so much variety. I'm not too

MRR: How did you turn yourself around?
DREW: Started listening to BLACK FLAG again to tell you the truth. I felt like a new punk rocker again. 4
ALL: Born again...(general laughter)
DREW: So I learned from that. The new kids are the ones that show their appreciation.
MRR: Of all the young bands down in L.A., what percentage have attitudes like you do?
DREW: Not too many really. L.A. can creep up on you. And it's here in S.F. too.
SCOTT: If everyone would respect each other, out of town bands, and everyone else's opinions. If you're an old punk and don't like hardcore, try to see what they're doing. Don't knock something that has total dedication and effort. Same thing for hardcores that put down slower stuff. Oh, "what's this junkie shit?" There shouldn't be discrimination.
DANNY: We're dedicated to the kids of today. Our time is now. We're dedicated to...
DREW: Having fun.
DANNY: We make an effort not to contradict what our songs say.
MRR: Practice what you preach?
DANNY: That's the point of the band.
DREW: That's why we like writing songs about what we believe in. It'll keep us to it.



Scott/bass

familiar with D.C. or Boston, but they seem cool because they're all on the same level, like the same things, don't have to rely on drugs or alcohol. But I think it's also cool not to condemn anybody for doing it either. If you become belligerent though...
DREW: Like the 'straight edge' thing is that you shouldn't be so drunk that it takes over your thoughts and actions.
SCOTT: Plus, it weakens your personality, I think.
DREW: Some people become so dependent on it.
DANNY: People have to drink to talk. 3
SCOTT: 'Straight edge' has become popularized now. A lot of people have said "it's great." It's cool it they can make their own decision to do that.
DANNY: A lot of poeple are defensive.
DREW: There's alot of them who say "don't tell me what to do." I don't think that's what MINOR THREAT meant to do, to preach. They were just stating their point of view. But, most of the problems that happen at shows are caused by people who are intoxicated.
MRR: So what's your final message to the world?
DREW: You should be cool to people that come to play for you. They usually get paid very little, and work real hard. Get rid of the ego-trips and look at what's going on. I went through a phase of having a bad attitude-- going around trying to pick up on girls, not paying attention to the bands.



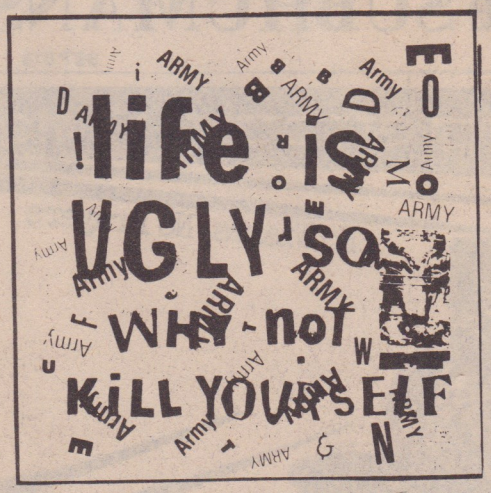
Pat/drums

OUT ON NEW UNDERGROUND

nu-33 MOOD OF DEFIANCE*"now" lp
psychedelic punk combo with a female singer . occasionally avante-garde.
stream of consciousness gestalt lyrical imagery(i.e. fall),lots of distortion(guitar),vocal style brings to mind siouxsie,grace slick(circa white rabbit',bass linem sometimes like PIL,includes 2 members from some mysterious hardcore group playing on it.

nu-44 LIFE IS BEAUTIFUL compilation LP
23 unreleased songs by:bags,anti,mia shattered faith,china white,germs,vox pop,minutemen,bpeople,mood of defiance invisible chains,zurich 1916 and powertrip.

$2.00



nu-11 LIFE IS UGLY compilation LP
19 unreleased songs by:red cross, descendents,anti,china white,plebs, mood of defiance,minutemen,100 flowers urinals,zurich 1916,saccharine trust.

artistic decline
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nu-12

nu-22 ANTI-"i dont want to die in your war" ultra-fast hardcore.brings to mind circle jerks or early black flag.11 fast songs.

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SST 017

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SST 015

[redacted]-EVERYTHING WENT BLACK (2xLP): (Johnny "Bob" Goldstein Era) Gimmie Gimmie Gimmie, I Don't Care, White Minority, No Values, Revenge, Depression, Clocked In, Police Story, Wasted, (Jealous Again Era-Chavo) Gimmie Gimmie Gimmie, Depression, Police Story, Clocked In, My Rules, (Jealous Again Era-Dez) Jealous Again, Police Story, Damaged 1, Louie Louie, No More, Room 13, Depression, Damaged II, Padded Cell, Gimmie Gimmie Gimmie, (4th side-Radio Commercials).

The SUBHUMANS

SST 018

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SST

P.O. Box 1, Lawndale, CA, 90260

DESTROY-LA FANZINE

meets the FBI

Destroy L.A.? Not a bad idea in some people's books. But in this "case" (literally), it took on a new meaning. For four issues now, this has been the name of a fanzine from SoCal. Recently one of the publishers, Alan Brown, had a visit from the FBI who were quite "taken" by the title.

On April 18, an agent knocked on Alan's door (not the address listed in the mag). After introducing himself and showing ID, he explained that this was part of an investigation of the mag that had been going on for many months. He asked "What do you know about Destroy L.A.?" He then pulled a sheet out of a pile of similar papers, which contained a xerox copy of mail "Destroy L.A." had received, and indicated that he knew both to whom and from whom they had corresponded.

Alan tried to explain that they were merely a music magazine, that it was a hobby. But the agent continued to ask things like "who are your readers?", and "why do you do the mag?" He asked "what's the difference between New Wave and Punk?", "why do they look that way?"

The agent said that a "letter of "complaint" had been filed by a U.S. Postal Inspector, but would not say from which city. When asked what he had to warrant an investigation, he said the title "Destroy L.A." was "inflammatory", and the mail was thought to be threatening. When asked why the mag was called "Destroy L.A.", Alan told him it was because he "was bored and hates this city", and laughed. The agent stated "I'm glad you think this is funny; I don't."

He then said he was sending his report to the United States Attorney General, and that Alan could help his case by changing the name of the magazine, and writing a letter of apology to the Postmaster for the "inconvenience." Oh well, so much for the First Amendment.

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&

SKEENO'S 7SECONDS

PLUS

THE RETURN OF THE REAL URBAN ASSAULT FROM S.L.T.

AND JACKSHIT NEW SKEENO BAND!

APRIL 7TH THURSDAY 9PM

VOODOO LOUNGE

BEHIND THE SPACE THEATER - 120 HUBBARD ACROSS FROM PEPPERMILL

ALL AGES WELCOME!!! DON'T MISS THIS ONE!!!

Hello from Skeeno! It's been awhile since the last time ya'll heard from any of us desert rats, so here goes. First off, Reno (hate that name) has a good sized underground scene for the size of the city itself. No real problems with violence, though occasional confrontations between punks and rockers and/or jocks flare up now and then. Luckily, the cops here don't hassle us, which is quite surprising considering the ultra-conservative nature of this fucked-up state. No radio yet, though something may happen soon at the local college station. As far as places to play in the past 3 years we've gone through Top 40 rock clubs, several radhouses, delicatessans, Irish pubs, assorted halls, biker bars, backyards, warehouses, a church, and more recently, an ultra-cool performing arts space that has proven to be a great thing and our best yet for a steady venue. Our organization, United Front, has been responsible for putting on the majority of the past year's shows, with many local bands, and out-of-towners like MINOR THREAT, DOA, TOXIC REASONS, CIRCLE JERKS, MDC, PANTY SHIELDS, LEWD, CIRCLE ONE, and others. We are fans/supporters first, and organizers/promoters later, which is why, I believe, we've been successful in putting on decent shows. More on U.F. later.

Meanwhile, sad news here would be the demise of 2 of our top and best-loved bands--SECTION 8, and the WRECKS (one of the few all-girl hc bands anywhere). Both bands contributed immensely to the local scene and to the American hardcore scene in general, and will be sorely missed. Fortunately, they both managed to capture something on vinyl (Max RnR LP) before they called it quits. Best known band in this area is probably the band I'm in, 7 SECONDS. We've been together for 3½ years, have an EP out, and are presently working on an album for Alternative Tentacles, to be released this summer. We're planning an extensive North American tour for June that should see us wherever we can get booked. We're also doing another EP that'll be out on Squirtdown Records, a locally based independent, that will probably come out before the album. Some people don't agree with our straight forward approach, and militant anti-racist/sexist/ignorance views, and we've managed to lose a few "friends" because of this, but we stand strong on these issues and will not go which ever way the wind blows because it's easier-we don't do things that way. Enough said.

Hailing from South Lake Tahoe (where a small but strong hardcore scene is developing), URBAN ASSAULT are not defunct (as reported in MRR's review of S.F.'s URBAN ASSAULT in issue#5), but just taking a quick breather. They're a 3-piece now, with ex-singer Spiz now on bass, and everybody in the group handling vocal duties, and a helluva band that can rip live when they want to. They're our brother band (we even share the same drummer!), and I think alot of these guys both musically and personally. They'll probably have an EP out on the upcoming United Front record label early this summer. They also appear on the MRR Compilation LP. The EXPELLED are an energetic bunch of high schoolers who, though they haven't gotten it quite together yet as a band, have alot of heart. They've played a few times locally, with a sound that's just too damned hard to compare anything to. Showing promise everyday. Of course, our newest hardcore outfit, JACKSHIT, has to be seen to be believed. Tight, raw, fast as shit intensity that will blow you away. They've been together for a little over 2 months now, and are already gaining a solid following of their own. Formed by Dave (guitar) and Ben (drums), ex-members of one of Salt Lake City's top hc bands, the ATHEISTS, Steve (bass) and newest member Tony (vocals). They kick ass! Hard-edged thrash with humorous, topical lyrics. Might possibly tour with 7 SECONDS. Other bands in this area: RELIGIOUS HOLIDAY, RIPTARDS, SHARK ATTACK, SCARE, MORBID STATE, and a few other rumors bouncing around town.

Zines: Paranoia (P.O. Box 20391, Reno NV 89515), Media Massacre (defunct, boo hoo!), Skeeno Scope (2300 Harvard Way #115 G, Reno NV 89502), S.K.I.T.C.H. (2302 Patton Dr, Reno NV 89512), Black Aphrodisiac (c/o Mike, Box 10134, S. Lake Tahoe CA 95731), and a skate zine called Skate'n'Thrash (whose address we don't have yet, but send inquiries c/o S.K.I.T.C.H.).

Misc: United Front is presently moving into an office space that would serve not only as a center point for the Skeeno scene, but will also serve as a rehearsal studio, meeting place, and crash pad (for out-of-towners, etc.), among other things. We are intersted in booking any hardcore band interested in playing Reno. Do not contact us if you're looking to make lots of money-we're struggling from show to show and are hurting for resources ourselves-but we will take care of you, and you'll play in front of a genuinely greatful and fun-loving bunch of hc fanatics (and you don't have to be a big name). Incidentally, we (U.F.) are starting our own label this summer that'll kick off with the long-awaited Skeeno H.C. Compilation, and URBAN ASSAULT EP. We'll concentrate first and foremost on bands and projects in Reno, but would like to hear from you. Our address:P.O. Box 2773, Reno NV 89505/phone (702)322-8496 (for booking). There's also an organization who are extremely interested in working with art/damage type acts, called Fatal Opportunities. They've got access to some cool venues, and are concentrating on bringing up some new talent to the Reno area. Write them at:P.O. Box 2773, Reno NV 89505/phone (702) 323- 4458. Finally, Squirtdown Records (they released the THRUSTING SQUIRTERS cassette album, and more recently the BIX BIGLER BAND cassette EP) is planning a future in vinyl that'll debut with a 7 SECONDS 7". Their address: 72 S. Patterson Pl, Sparks, NV 89431. Oh well, there you have it. Skeeno's rare venture into the rest of the modern world. Contrary to popular belief, we do have a scene here, a fucking great one at that, and although we don't have the biggest one around, our hearts and heads are all in the right places. You'll see!!! Take care, Kevin Seconds

BOISE, IDAHO

Welcome to the elephants graveyard, the home of spud butts and endless acres of zeros. Shoveling through horrendous tons of Mormon religious oxshit, you'll find a constantly growing underground hardcore handful, who survive through continuous abuse from rednecks, "extra lip" dipsters,

Mike, Pushead, Paul, John

poseur hippies who drug to live, all-star ego jockos who can't accept anyone with a different attitude much less intelligence, and the rest who spend most of their time studying bird sexual habits, being drunk and bored. But isn't this your town? We call ours Bozo.

Split between two religions-brainwashing and alcohol, the Bozo zeros are threatened by a growing number of hardcore bands-SEPTIC DEATH, whose lyrics grab for your paranoid spot, thrust forth mean speed, raw manic thrash, and complicated bursts of disorder which sticks egg beaters up the anal passages of obstinate bozonites. DISSIDENT MILITIA steam forth a sonic storm-trooping attack of blistering quickness and an unparalleled approach of sheer chaos. Two new bands have formed recently, COMMON SENSE and YET UNNAMED.

As it becomes apparent, each town is slowly forming their own scene. Bands, fanzines, and record stores represent the hardcore explosion, just like Bozo, where hardcore music and (again) skateboarding are rapidly growing. So if you plan to play Portland, Reno, Salt Lake City, or Seattle, get in touch so you can play Bozo, a rising scene of interest. Just write for info or demo tapes to:Kery P.R., 2917 Manchester, Boise ID 83704. Special thanks from me to Bill at Rough Trade.

Pushead

ALBUQUERQUE, NEW MEXICO

Yes Virginia, there is an Albuquerque. And yes, even in this sleepy, dusty, lame, and boring desert town of half a million, there are (gasp) punks. Even though the majority of Albuquerqueans would like to live out their lives in a state of boredom, these "punkers" ruin everything by spreading excitement whereever they go. And what about those terrible "punk" bands? Well, me and the missus went to a "punk" show 3/5 at the FireFighter's hall. It was hell, some mohican made fun of my cowboy boots (I should have shot him).

The most popular band among the "punks" appears to be JERRY'S KIDZ. The "punks" call 'em rad and knarly-sounds like alot of noise to me. And where did they think up a name like that. These KIDZ must be on dope the way they jump around like chickens with their heads cut off. And all the "punks" beating the hell out of each other; one of them knocked my Jack Daniels right out of my hand (Edith wouldn't let me shoot 'em).

Another band is RUNNING DOGS. These guys are loony. Why, these guys are so weird I thought I'd lose my mind. These DOGS should be locked up for corrupting the minds of youth. The "punks' flopped around like zombies, I was scared (I had my gun ready).

The WONGS were so loud and fast that by the time you tap your foot, the song is over. They even had a girl playing drums for 'em-which is no place for a woman. BENT I heard are a new band. They were more musical, but had dangerous lyrics. STRAIGHT RAZOR was wierd, had a girl playing bass (shameful).

These "punks" are sinful and unAmerican. We want 'em out of our fair city. Perhaps you people at MRR could persuade them to go to L.A. or London or anywhere. Also, we don't want no "punk" bands from the outside playing here. Please make Albuquerque an even more boring place to live.

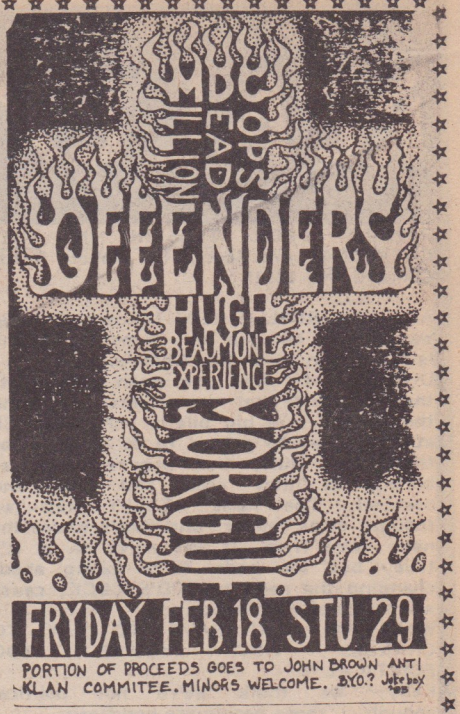
Thank You,
Hank & Edith Porkbutt

P.S. Our son is a skinhead, why can't he be a hippie like everyone else?

For more info, write John Hardin, 1917 Gold SE, Albuquerque NM 87106 or call (505) 247-1436

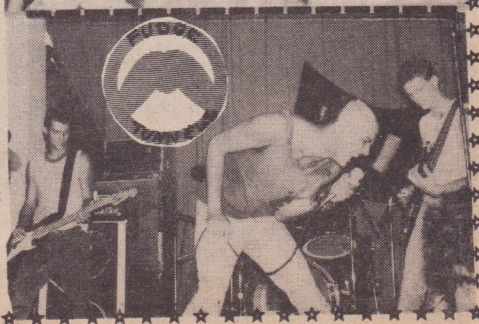
AUSTIN

Things have been going as usual here; still lokking for the perfect place to play and not finding it. Cop harrassment and other legal problems have caused many clubs to turn away from HC bands. The BIG BOYS have been real good about obtaining shows and making sure all the punks in Austin don't get up and move away. The following bands are playing around town: BIG BOYS, OFFENDERS, FUDGE TUNNELS, CROTCH ROT, S'NOT ART, SCRATCH ACID, SUICIDE SOCIETY, BURN CENTER, and NATIONAL GUARD. The last 3 mentioned have benn going thru bands changes, but hopefully will keep playing. BUTTHOLE SURFERS have re-formed, and are hanging out somewhere around Texas. I have nothing to say about the recent TSOL show, but the MDC show was great. It was held at Spap Creek



Saloon, a R&B hippie hangout. Everything went ok! The MINOR THREAT show was held at the Skyline Club, that was too far north for anyone to get to. Austin has 3 good fanzines: Xiphoid Process, Real Bad, and Duck Butter. Any bands needing to come to Austin, please contact us.

Duck Butter
1304 Summit #309
Austin, TX 78741



REALLY RED

REPRINT FROM TENSION IN THE CATHEDRAL c/o Scott, 156 Abbott Road, Concord, NH 03301

ARE YOU REALLY RED? (I know if a big war breaks out the only army I'm joining is the winning one- Red China's. ed.)

U-Ron: If by Red you mean communist, then no we're not communists. We think the R.C.P. is a big pile of shit. The RCP at first tried to get us to do benefits for them and stuff, but they're about as boring as they come and hack and cornball. The name REALLY RED we thought of as "anger" and that's where the name came from. It was naive of us it's true, but too bad. We're joking about changing the name to GOD'S COCK, cause we're sick of that association.

WHAT DO YOU HAVE TO SAY TO CHARGES THAT YOU'RE "TOO POLITICAL"?

Kelly: We think we're not political enough... those people are boneheads.

John: We've got a song called "Too Political", listen to the words.

U-Ron: Fuck you. Anyone who'd say that about us is stupid. Whenever you do anything- buy something, go somewhere, whatever, you must experience the buttend of politics cuz politics effect everything and everything effects politics to a degree. Everyone effects everyone else somehow, like it or not. The system has its mark everywhere and if you're not going to own up to it and talk about it, you're tricking yourself, and that's stupid! All we do is talk about things that affect us and if people think it's political we don't give a shit. If they don't like it they can listen to people singing 'bout "party weekend" or "don't you want me baby" or whatever.

WHAT ABOUT THE VIEWPOINT THAT THINGS ARE FUCKED, THINGS HAVE ALWAYS BEEN FUCKED AND THINGS WILL ALWAYS BE FUCKED, AND THE ONLY CHANGES THAT CAN BE MADE ARE PERSONAL ONES?

Kelly: I think that is absolutely and positively correct because everyone goes through a personal metamorphosis, or there will be no change. There's not change for change's sake, if a government made a law saying everyone's gotta go around naked, that doesn't mean that everyone's gonna take their clothes off.

U-Ron: Come on, there are good things as well as fucked up things, and there will always be both.

Bob: If you can't face up to the reality that things are fucked...

Kelly: Then you're fucked!

U-Ron: If you're tired of being fucked around you've got to go through personal changes to do something about it, and that is a never-ending process... until you take your life in your own hands and start dealing with that there's no way out.

Kelly: Nobody's going to change anything for you.

U-Ron: You can't let somebody else do that. You make your own life and you can make it shit or you can make it good even when you're at odds against totalitarianism or whatever crap is going on.

John: Yeah, and no matter how good you think you're doing, you can still get slapped in the face.

WHY ARE TEXAS BANDS SO STRONGLY ANTAGONISTIC? (Texas doesn't seem the place to be publicly attacking institutions, police, lifestyles, etc.) Kelly: Texas is exactly the place to do that. Hey, Texas is the bastion of freedom in this country. Why who ever heard of any social change coming from Nebraska or Massachusetts or some other kind of place?

U-Ron: We've got everything here: including people from all over the country. We've got all kinds of repressive crap, we've got all kinds of freedom and equality groups, we've got corporations, farms, every race, Klansmen and Nazis, killer cops, very cool cops, large anti-nuke groups, urban cowboys and disco daddi-o's. back to the land good-old-boys, etc, so this is a great place to speak your mind. We live here so we say what we want and speak our minds, otherwise we'd be hypocrites. The variety is healthy.

John: Also this is the state that gave you the likes of George Bush. What's so surprising about groups saying antagonizing things? Why ask that like there aren't any problems or something?

Kelly: The reactionary stuff is...

U-Ron: Inspiring. We've got the worst and we've got the best. People here aren't afraid to say what's on their mind. Right or left.

L to R:U-Ron, Kel, John Paul, Robert

WHY DO YOU GO ON THE SEEMINGLY SUICIDAL (FINANCIALLY) TOURS TO PLACES WHERE YOU HAVE NO GUARANTEE OF ANY $ OR EVEN OF ANYBODY SHOWING UP?

U-Ron: We ask ourselves that often (Group laughter).

Kelly: Well, it seems like the places that are supposed to be financial suicide can turn out to be something where you can break even or...

John: Or can be the most fun gigs, or at least the most interesting gigs.

Kelly: I think that attitude is why so many bands fuck up cuz they think, "Yeah, I can go to NYC or LA and make a lot of money." Hey, that's stupid. We made as much money in Iowa City as we have anywhere... that's all stupid. Next question.

U-Ron: No wait, there's more to that question. Why we keep doing it is because we've found that there's stuff popping up all over the place, like Phoenix, Reno, Akron, Iowa City, Lawrence, Kansas and tons of little places like that, that are full of intelligent kids that are honest, sincere, helpful, supportive, and our main goal isn't to make a lot of money anyway.

John: Right, that's just what I was going to say!

Kelly: It's also off the mainstream circuit like the NY's and the LA's!! We just need money to cover our ass, gas, motels, etc.

U-Ron: We wouldn't be playing this kind of music if we were in it for the money.

John: There's a certain amount of excitement in taking a chance, no matter what you do. For me that's part of it. We didn't know what the hell would happen when we played the college in Davis, California. And that was a lot of fun.

U-Ron: The little places usually get written off and we are sick and tired of that. Like all you can play is big scenes like LA and SF or NY area.

John: Or this scene isn't cool enough for us cuz we're too cool of a band.

Kelly: Or yeah we gotta move to the west coast to be real big.

U-Ron: The littler scenes are sometimes more open and fresh... maybe less jaded, and that can be inspiring even at a financial loss. Sure, that's tough but we'll keep doing it.

Bob: Sometimes Houston is one of those places. Sometimes bands from out of town don't have guarantees of money here or even huge crowds. U-Ron: Well it's a myth that playing SF or some bigger place is going to net you big money anyway.

John: Well for that, we've been ripped off at gigs in LA and SF so the question could be reversed.

WHERE HAVE YOUR BEST SHOWS BEEN?

Kelly: Seattle, Houston, Chicago, and at the Mab in San Francisco were great shows.

John: I liked the one we did at the Mab and Seattle too. The one where they dragged that poor guy out was a well played show.

Kelly: Yeah and just for the record, if anyone wants to compare notes, the most money we made was at the Island in Houston where we got $700, and we've never come close to that again. So you guys looking for big guarantees, good luck.

U-Ron: Hey while we're on that... there are certain people who I won't mention, that manage certain big famous punk bands from SF and LA that are talking in certain magazines about how to tour and that say stick with a percentage and don't ask big guarantees and support the local scene and bands etc.... but when they start booking their bands' tour they ask $500 and $1200 guarantees. They are liars, and those people reading this need to know that if you're in a band don't be discouraged by those individuals saying one thing and doing something else. Don't let it affect you. What they're saying (and not doing) is true. Work with a percentage so no one gets fucked. If you can draw, you get paid. If you can't draw, No one owes you shit.

Kelly: Minimum guarantees on the road are okay, if it's like $100 or $150 for gas and lodging, but that other stuff sucks.

U-Ron: Bands vs. promoters or clubs is such old bullshit. I'm sick of it. They've got to work together and stop trying to screw each other. There are such shitty club owners...

Kelly: But there are also asshole bands too.

Bored with Apathy

for what you are, i could spit in your eye
no way to describe you or i'd be fool enough to try
come walking and talking with your weird rapping to me
how life is a burden and you cant accept the responsibility
i'm bored with your apathy
pretentious, dont we take ourselves seriously
we just want to deflate you when youre so fast asleep
NO! OO!

FAVORITE BANDS?
Bob: I assume that means in the U.S. (not necessarily-ed.)
U-Ron: Now or Always (either, or-ed.)
Bob: I don't know. Who cares? (I kind of do-ed.)
U-Ron: Well it changes all the time (follow your heart-ed.)
Kelly: GEORGE JONES, DOA, FLIPPER, and MYDOLLS.
U-Ron: MINOR THREAT, VELVET UNDERGROUND,, DOA, and a toss up between 13TH FLOOR ELEVATORS and CULTURCIDE.
John: DOA, PEGGY LEE, GENE VINCENT, and the VELVET UNDERGROUND.
Bob: BIG BOYS, CULTURCIDE, DOA, and Fort Worth's HUGH BEAUMONT EXPERIENCE.
YOU MENTION THE LACK OF CULTURE QUITE OFTEN...
John: Ron you answer that cuz you're always writing the words. I don't know about culture.I ain't got none.
U-Ron: Houston is a big corporate plastic American town and it's a perfect reflection of American culture. Western society and culture are pretty devoid of any deep culture or... it's all just shit.
Kelly: Well there's a good reason for that too. American culture is a melting pot of other cultures and it's so young. English or Italian or Japanese cultures have been around for thousands of years.
Bob: The culture is immediate and superficial like TV, McDonalds and ET.
John: Everyone knows that crap. How about a virus culture?

U-Ron the 'cowpoke' of the 20th C

IS REALLY RED A MEANS TO AN END? (or what are you all in this for?)
Kelly: Fun!
U-Ron: To raise some hell and while we're doing that we might raise some consciousness (and we might not, Ha).
John: I want to have some fun before I die.
U-Ron: If we can make a small living doing it great. If not, who cares? Also, to put a little salt in the wound of a collapsing pathetic society, and have fun doing it. It's fun touring cuz we meet lots of people.
John: Touring you're put into a situation where you have to relate on close terms with people. And it can be real serious and you learn. U-Ron: The process of doing a band is the reward.
John: The unexpected is worth it to me in itself cuz we don't know what's next.
IS THERE ANY WELL KNOWN (OR NOT SO WELL KNOWN) PERSON YOU HAVE AN OBSESSION ABOUT?
U-Ron: Nico intrigues me.
John: I have a compulsion to kill Mick Jones of the CLASH.
Bob: Me.
Kelly: None.
WHERE DO YOU GO FROM HERE (physically, musically, etc.)
John: To bed, where else?
U-Ron: Physically more touring this year. Much more. Musically we have no idea cuz we're always inspired by different things and we want to try different things and we aren't locking ourselves in a specific box. We don't think we ever have been.
John: Fred Blassie's got the right attitude. We'll do whatever we want and if you get in the way we'll kick you for a fieldgoal.
Kelly: Philosophically, just learning.
John: We're probably all gonna end up dust so let's do what we want. Now.
A) IS THERE HOPE? B) IS LIFE WORTH LIVING? C) TEXAS BEERS (I think they taste like piss) (though I must admit it's been awhile since I 've drank piss).
Kelly: a)Yes b)Yes c)No
U-Ron: a)Yes, there's hope if you create it. b)Yes life is worth living, and c)no, ice cold Lone Star tastes like ice cold piss, and it's my favorite.
John: a)Yes b) c)One beer in Texas beats all others...Lone Star.
Kelly: You and I agree Lone Star's the best beer in the world. Period!
John: b)As long as there's punk, life is worth living.
Bob: a)Yes b)Yes c)Lone Star!!!
U-Ron: Oh yeah, buy the Texas compilation coming out of San Antone this spring. It's got most of Texas' best on it. Working title "A Dog and His Cheese" (catchy-ed.). Y'all come back now. Ya hear.

Teaching you the Fear

(thanx to the Houston Police Department for the inspiration)

Take one black man sitting on his own front porch
snipers on the roof of a church looking through their scopes
take one black man sitting on his own front porch
snipers on the roof of a church peeking through their scopes
teaching you the fear!

take one chicano with his hands cuffed behind his back
beat him bout the head let him know where he's at
(he's in Texas!)
take one chicano with his hands cuffed behind his back
toss him in the bayou, watch him sink like a rat
teaching you the fear!

try to love another man get yourself shot dead
put you up against a wall with a pistol to the back of your head
try to love another man, one shot youre dead
teaching you the fear!

divide and conquer, well thats an old old game
divide and conquer, being used again and again
hate the niggers, hate the chinks, hate the jews, upper class, lower class
hate the punks, hippies, hate the cops yea
upper class, lower class, MIDDLE CLASS!
teaching you the fear!

OUT SOON ON C.I.A.

MARCHING PLAGUE
ROCK'N'ROLL ASSHOLE EP
4½ BAT-EATING TUNES !!!

New Releases:

REALLY RED New Strings for Old Puppets (45)

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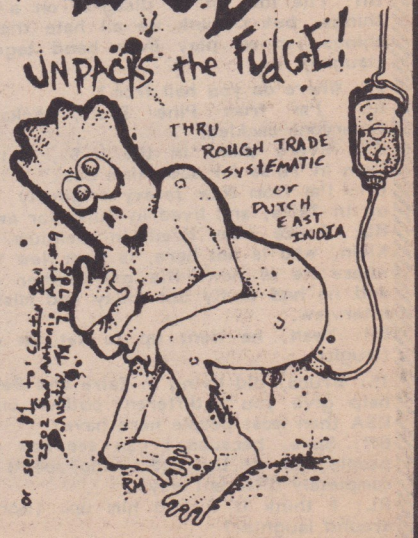

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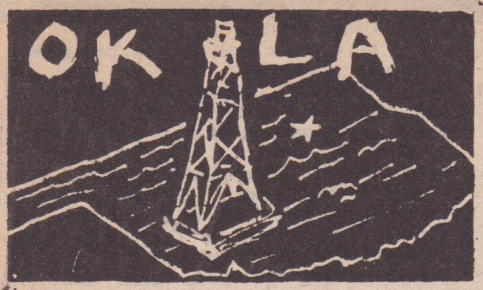

N.O.T.A

Jeff Sniderman, interviewer

JS: How do you feel about the scene here in Tulsa?

BH: Well, punk just hasn't caught on here because the kids aren't very aggressive. Tulsa is a pretty slow town; they're nice, they behave themselves. The Tulsa scene IS getting better; the last few shows we've played pulled alot more people than ever before. Most of them, it's true, are just the curious, but they've got to start somewhere.

BP: The thing is, they're just cut off. They don't hear it on the radio, and they rely on that for communication. You don't see thrash bands on MTV.

RL: There's alot of people who come to our shows who just sit at tables and look at us. They don't participate at all. We play for the small group who are into it. There are alot of kids who are into hardcore, but are too young to come to the shows. We played in Norman with NO DIRECTION and I'M SORRY, and that was cool because it was an all-ages show.

JS: How did you get the name for the band?

BH: Back in 1980, we were trying to think of a name. We couldn't agree on anything. Back then all the bands had names like, uh..

BP: The CARS, The JACKS, The..

BH: The THIS, The THAT, you know. we wanted something different. We say an ad in the newspaper, I think it was for the Libertarian Party, and it had.."none of the above" on it, and we said "Hey, that could be a name!" and we all agreed. It does represent us; we ARE none of the above--we don't follow any particular dogma..we're not tied down.

JS: So there's no summation of the N.O.T.A. philosophy?

RL: We're all pretty different from each other.

BH: The four of us disagree on a lot of things, but I think we all hate the same things, so we play in a band together. (laughs)

JS: Where do you hail from?

RL: I'm from Pine Bluff, Arkansas. (everyone cackles)

BP: Every point in the U.S., but I've been in Tulsa for some time now.

BH: I'm from New Jersey originally, grew up in Zaire, and lived in Tulsa for awhile.

RL: Bruce also lived in Belgium. Jeff Klein, who is not here, is from New York, where he is now. His grandfather died, and he had to fly out today and miss the interview.

BP: Yeah, he went up to set up gigs. (laugh)

JS: Bruce, did living in Zaire and Belgium help give you a different outlook on the USA than most people here have?

BH: Sure, because I can see how other people look at the U.S...who see it in a completely different way.

RL: I think it fucked him up. (more all around laughter)

BH: Really, I like reggae music...I'm sure that's because of that.

RL: Euh, don't put that in there..(giggles)

BH: You know, human beings are the same everywhere. We all face the same trials, the same problems in life. We're all trying to get by. We are not nearly as different as we think, and that makes all the hatred seem that much more senseless to me; all the different clashing political views, religions...things that people kill each other for..there's no sense to it at all.

JS: Talk about government, guys.

BP: Governments are just competing companies, and that's all they are. They're just corporations. And they're feeding their people nothing but propaganda about the other countries. Even our country...you know we have no way of knowing what is going on in the world; we're just told through our little boxes what we're suppossed to believe is happening. same with the other countries..they're just telling their people things about us that they are making up, I'm sure. Our press releases are no more true..it's all a bunch of shit.

BH: It's all Doublethink, Newspeak, everything's the opposite of what they say.

BP: The thing that really ticks me off is when they say that we are blessed with all this freedom and that we should be so grateful..and that if we were in Russia, we wouldn't have this freedom. The people in Poland, when they were rioting against the government and they caught up with the FORCES, right? And then, God, everyone here is saying, "oh no, where's the human rights"; but you can't tell me that if WE got out in the streets in mass numbers and started rioting against the government, that they wouldn't do the same thing to us..bring fire down on us. How can they even say anything about human rights? We just haven't experienced it here because everyone is so passive.

BH: In this free country we are free to do what we are told. We're free to live within the confines that are set up for us. .we're given certain economic rewards for living within the system, for being 'good people', for behaving properly: the people in a capitalist society have 2 cars, a home on the lake, a boat, and all that..it's a sort of 'doggie-bone'; and it's a pretty poor price for freedom...The only function that the government should serve IS to serve the people. It shouldn't intrude on their lives, it shouldn't dictate to people. Government does provide some good functions, there are some govt. agencies that help us. Now, anarchy...

(general clamor, shouts of "Ah, we got him to say it!" and "oooh, big word!")

(more laughter)

BH: No, uh, anarchy-well look: I like that line in "In A Free Land" by HUSKER-DU. Where "Everybody's an authority in a free land"..that's my political view. I think the main thing wrong with our government is not the way we choose our leaders, but how we choose the people we have to choose from. To vote is fine, but if your choice of who to vote for is between two assholes, then that's not much of an alternative. the choice between cancer and polio, what could you do? We would really rather be a non-political band. We'd rather live in a world where you didn't have to mess with politics, but it just seems that govt. is so intrusive in our lives that punk rock has had to take it on. There's no way to avoid it.

JS: What would you rather be writing about?

BP: (after a long silence)I don't think we'd be writing songs about sex or anything like that...

(long pause)

BP: Probably writing about carburetors.

(much struggling, confusion, some time later:)

BH: ...all these songs about "Fuck Reagan"; that's great, but Reagan is a temporary problem. He won't be here forever, but does that mean there's no more reason for hardcore? Well, of course not..Reagan's not the disease; no one person is. We do have song.."no man's your enemy"...how does that go? (everyone laughs) Did Jeff change it? "No Enemy"? I don't know, but anyway..that's what the song is about.

RL: I think Jeff changed it to "The Enemy".

BH: The enemy are things inside people that make them shitty. Greed, and hatred, self- righteousness...the feeling that you have the right to tell other people how to live. That's what the real enemy is. We'd still be writing songs about that, whether there was politics or not.

(continued conversation on this subject of seperating people from evils.)

NONE OF THE ABOVE

moscow
the fields are green but
the bears in the north the
streets tell stories and ugly
reports
warsaw in the winter and the
people still cold from being on
the dole while they're growin old
work all your life and you still
come in less got no delusions when
you hate the ruling class moscow this
disease could spread silence your voice
or the fields turn red
moscow do you still feel for the poor
or is that gone out of sight
moscow do the voices of the past
keep you up at night
chased hitler back thru foreign lands
then you stuck around to lend a hand
like a hawk with its eye on the throat
of a catch
with tatons of iron and one thousand
half tracks
moscow do you still...ect.

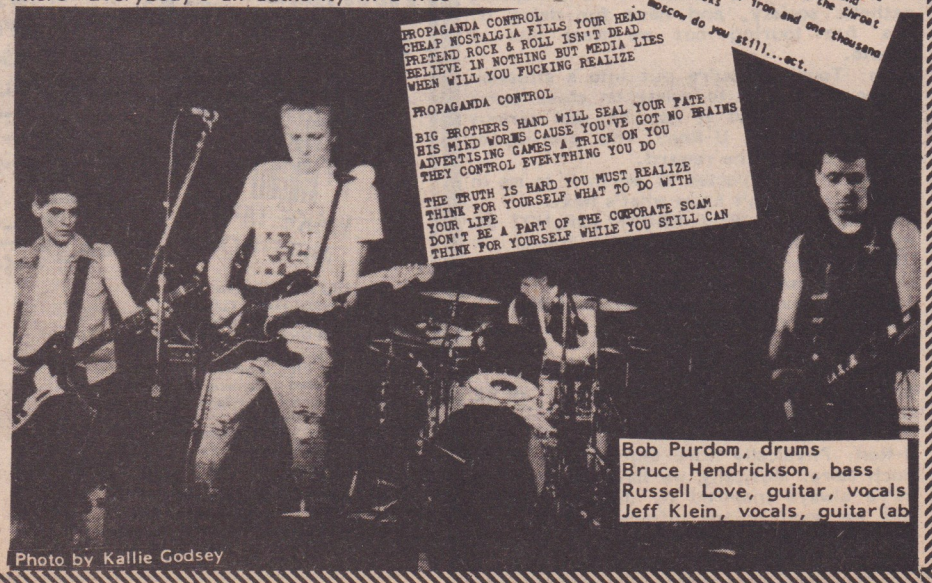

Photo by Kallie Godsey

Bob Purdom, drums
Bruce Hendrickson, bass
Russell Love, guitar, vocals
Jeff Klein, vocals, guitar(ab

NONE OF THE ABOVE

BH: The hippies went through that; they were totally preoccupied with the Vietnam War; then what happened? The war ended, and their whole thing just totally collapsed. But that wasn't the real problem-the war was merely a symptom of a disease that is still, oh..

RL: Still present.

BH: ..that is still present in this country today,

JS: So you think that people can't protest against something unless they have a concrete atrocity to get angry about? People don't see depravity unless it's in a concrete form?

BH:Well, they should be able to; it just seems that people don't wake up until it's too late, when those abstract problems have become realities. That's why it's better now to protest the draft before it's actually instituted, then to wait until there's a war and kids are getting killed. I do believe that an ounce of prevention is worth a pound of cure.

JS" Hmmm..we could talk about some of your songs if you want to get away from politics..

RL: (growling from behind a beer)..or the deeper meanings behind "Dumbshit" (hysterics)

JS: Yeah, did you know that when you play "Dumbshit" backwards, you can hear someone saying "I love Satan"?

RL: Yeah, how did you figure that out?

(one final comment, on anarchy)

BH: We believe in anarchy, but it is still just a dream. It won't happen until people wake up and realize that it is what they want. There is a saying "in dreams begins responsibility". I think that sums up what we feel. If we are going to live in a world without rules, then people have to be beyond rules. They will have to treat other people in a responsible way. Until people can get along together and not hate each other, anarchy will just remain a dream.

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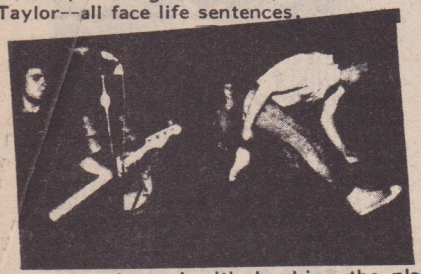
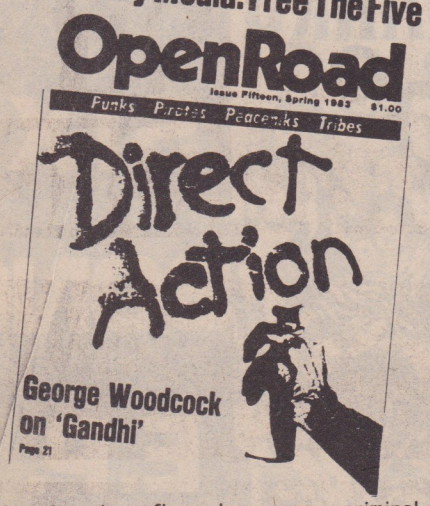
by David Spaner

Early morning, Jan. 20, 1983, just outside Vancouver, a small army of police arrested five Vancouver people--including a former member of the defunct punk band the SUBHUMANS-- and charged them with a series of guerilla- related activities. The five--Julie Belmas, Gerry Hannah, Ann Hansen, Doug Stewart, and Brent Taylor--all face life sentences.



They are charged with bombing the plant that makes guidance systems for the deadly Cruise missile, dynamiting a destructive hydro-power station that's been opposed by environmentalists, and firebombing three video pornography shops in the Vancouver area that distribute material containing torture, mutilation and sexual violence against women. They also face several conspiracy and weapons charges.



Although the five have no criminal records, they've been denied bail, could be held in prison up to a year awaiting the outcome of their trials, and the prosecution has handed them a direct indictment, bypassing the usual process of allowing the defence a preliminary hearing of the evidence. Canadian newspapers and other media have conducted a sensationalist trial-by=media, convicting them as "terrorists" before any evidence was presented in court.

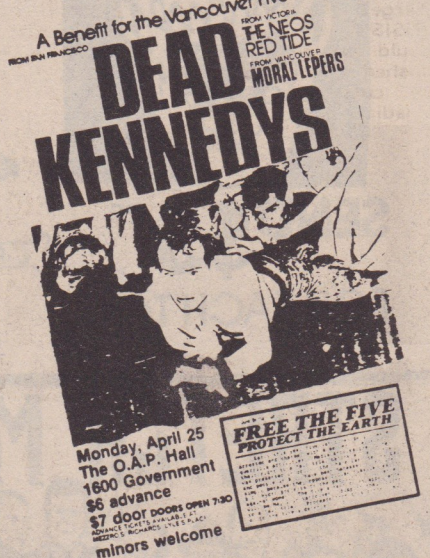
Gerry Hannah, along with several close friends, was instrumental in forming the Vancouver punk scene in 1977. Both the SUBHUMANS and DOA were composed largely of people in this close-knit group from the Vancouver suburb of Burnaby.

With Gerry (as "Gerry Useless") on bass, the SUBHUMANS played the punk circuit throughout North America and released several records. They also played political concerts, including Rock Against Reagan, and benefits for native people and El Salvador guerrillas.

To Gerry, punk was more than getting drunk and not caring about anything. He believed punk could shake people out of their apathy and that people could change and take action.

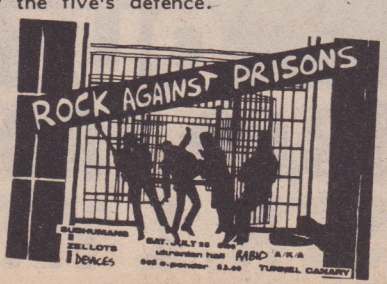
Gerry wrote such SUBHUMAN songs as the anti-sexist "Slave to My Dick" (included on the Let Them Eat Jellybeans compilation), and he initiated Rock Against Radiation, a large outdoor concert at which the SUBHUMANS, DOA, and other popular Vancouver bands shared the stage to protest nuclear power and weapons.

The other four have been politically active for years, ranging from anti-nuclear organizing to tossing pies at politicians. As well, they have been involved in the music scene, working on concerts and fanzines.



One of the things that attracted Gerry to punk rock was its assertion that ordinary people-- without years of musical training--can make music for each other. The five recognize that social change--like rebel music--is not made by professionals or experts; it's made by ordinary people taking control of their lives, and acting against racism, sexism, nuclear weapons, authority, and the other terrors of every day life.

Since the arrests , support has come from many diverse communities, including environmentalists, feminists and anarchists. As well, many in the punk scene have stepped forward to offer support to the five. DEAD KENNEDYS played a benefit concert in Victoria,B.C., and DOA has rerecorded "Fuck You" (written by Gerry Hannah, it was originally recorded by the SUBHUMANS in 1979) as a benefit release to raise funds for the five's defence.

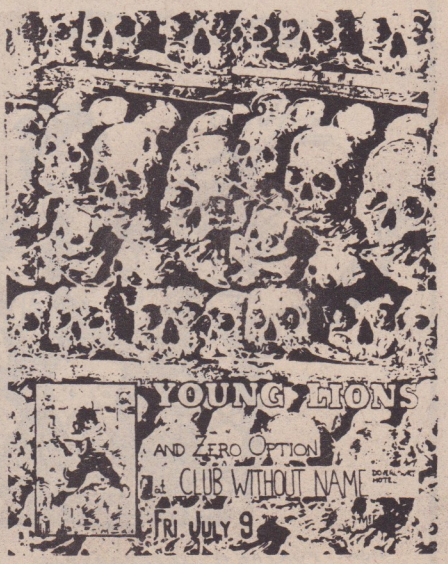


the SUBHUMANS

Legal expenses are expected to be at least $100,000. If you'd like to help out in your area (benefit concerts, distributing information...) contact the Vancouver Five Defence Group (POB 4826, Bentall Sta., Vancouver, B.C. V7X 1A1 CANADA). To contact any of the five directly, write Julie Belmas, Gerry Hannah, Ann Hansen, Doug Stewart, or Brent Taylor at Oakalla Prison, Drawer "O", Burnaby, B.C. V5H 3N4 CANADA.

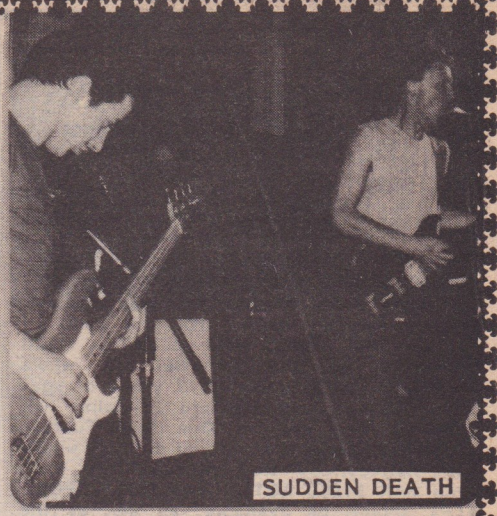
To those responsible:

Howdy from your northern brethren. We really got a buzz from your report on Canadian hardcore. We've always had heavy bands up here, but seeing as how most of the country is uninhabited wasteland, it's been alot harder to create a close-knit network such as yours down south-of-the-border. It's ironic that we're finding out about the new Canadian bands in a rag from California. We're working to change things for the better though. We're planning a tour for summer, and figure to be the first out-of-town hardcore/independent band to crank out in Nova Scotia. For info on that scene, check out Re-press fanzine. There's also a compilation of Toronto h.c. being put together by Brian of YOUTH YOUTH YOUTH, featuring bands like DIRECT ACTION, DEAD END, CHRONIC SUBMISSION, ZERO OPTION, and us...the YOUNG LIONS.



P.S. If anyone is interested in any Toronto band cassettes or records, send a S.A.S.E. to:"We Can't Be Beaten", c/o The Record Peddler, 115 Queen St. E., Toronto, Ontario, Canada.

Hello from Winnipeg, Canaduh; Gateway to the west. With the coming of warm weather, shows are becoming more frequent. Lithuanian Hall, the longest standing venue here, has hosted a couple of recent shows, the latest being one with the STRETCH MARKS, UNWANTED, and LAST GASP, and another planned with THINK TANK and others. These are good shows, low admissions, open to minors, and few hassles. The Royal Albert, an old bar downtown, still books bands, but the hassles are unbelievable. It only holds 100-odd people, so not everyone gets in. and absolutely no slam dancing (their words), or any dancing, for that matter. Standing is restricted to certain areas of the bar, so you're constantly being told where to stand. But right next door, Wellington's is currently hiring bands, and is almost the opposite-great dance floor, lots of room, and few hassles. Drink prices are lower, and they're not very strict about minors. MINOR THREAT played the Montery Pavilion on April 19 with PERSONALITY CRISIS, STRETCH MARKS, and LAST GASP, and was filmed for public TV.


SUDDEN DEATH

STRETCH MARKS

STRETCH MARKS debut EP, "Who's In Charge?" is out now. PERSONALITY CRISIS's LP "Creatures For Awhile", should be out soon. LAST GASP have finished a great tape, and they'll have a few cuts on "Glorious And Free", a Canadian hardcore compilation, along with

PERSONALITY CRISIS

YOUTH YOUTH YOUTH, NEW REGIME, PERSONALITY CRISIS, YOUNG LIONS, and lots of others.

SOCIETY'S GRUDGE have returned after a long absense, and are 'hot'- no more covers, lots of new toons. SUDDEN DEATH have reformed with new members, and should be playing soon. The Anarchist Reading Group, a new organization, has been holding meetings and have shown 2 films, "Organizing Radicals" and "Stand On Guard" (a film on R.C.M.P. nastiness). We should have a warehouse rented for this summer, so any bands wishing to play here, get in touch. We can help you with working visas, accomodations, etc. Either call us at (204) 475-4289, or write me, Matt Vinet, at Box 1143, Wpg, Man, Canada R3C 3Y4. Also, send for our zine, Pages Of Rage ($1 postpaid), 286 Simcoe St, Wpg Man, Canada R3G-1W1

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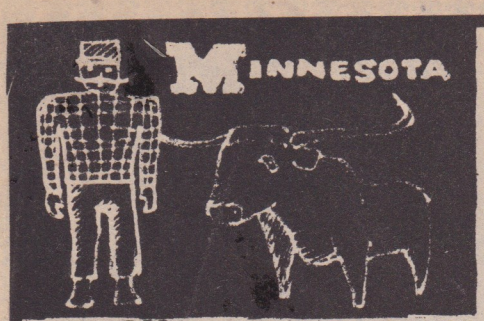

Here's another update from the Land Of Lakes! The newest band to emerge would have to be SKELTER HELTER, who's members are between 10-13 years of age. Real young! Lori Barbero is doing hall shows , as well as One Step Further Productions. Both intend to produce viable alternatives. By the time you read this, the MAN SIZED ACTION and RIFLE SPORT LPs should be available, as well as the REPLACEMENTS new "Hootenanie" LP. Also, an EP by PROPOGANDA will be out. WILLFUL NEGLECT is faced with delays on their second release. Our "Lung Cookies" compilation tape will be on vinyl instead, done in conjunction with Smoke 7 Records. The new label will be called Smoked Flesh. Special band info-zine to be included! LOUD FAST RULES have signed to Twintone Records, TIMBUCKTU breaking up soon, FINAL CONFLICT is reforming. A new SKATE BAND is forming supposedly (yeah, we skateboard!). Mark and Cindy, formerly of NUTS (sp?) have a new band REDHOUSE, also featuring ex DAD Steve, and Scott, formerly of WHOLE LOTTA LOVES. OTTO'S CHEMICAL LOUNGE are finally debuting. We finally heard BOB ELROY, and they really are great. New Ferret Comic Book is out! New fanzine called Afterbirth too. It's being dubbed as "a different kind of nausea". Bands like the NEGLECTORS and URBAN GUERILLAS continue to play, but for reasons that are beyond us. Another new band forming-LUNCH AT 2? Also, YOUR CHILDREN. Kerry Sporem's trying to organize a warehouse for hall shows. Your Flesh #5 to be out June/July, depending on when we hold our benefit. Things are snowballing beyond our hopes, but we're not even breaking even. Thanks for all the letters and contributions. Kepp it up! Oh yeah, our next issue's cover to feature art by Mad Marc Rude!! Till next time,

Ariva Douche!
Peter Davis & Ron Clark
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P.S. Here's a few addresses:
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Hall Shows
Lori Barbero (612)872-9886
Kerry Sporem (612)224-5642
O.S.F.P.-Steve(612)377-9687
Peter(612)827-7636

Photo by Tim Schuck

Karl/LOUD FAST RULES

Tom Stinson/REPLACEMENTS

Photo by Tim Schuck

ASK BETH

Dance is no place for punk violence

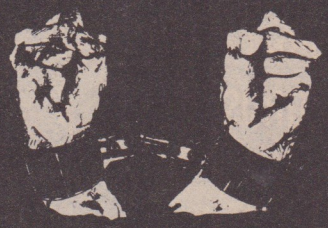
Dear **Beth:**

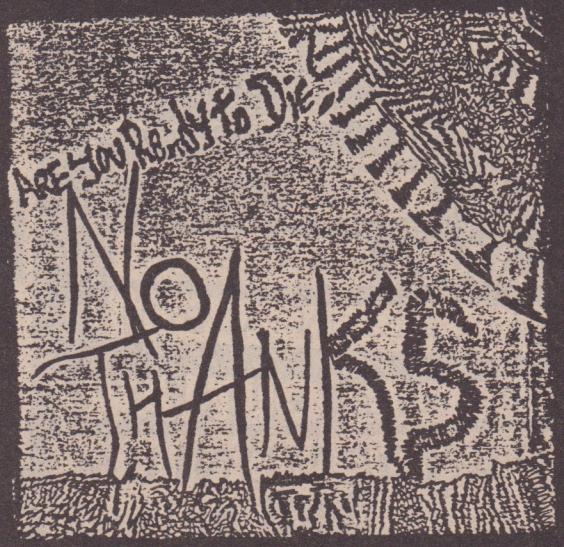
My friends and I went to a dance with a New Wave band at our high school. Suddenly a bunch of boys with short crew cuts and bracelets with spikes on them ran out on the dance floor. They broke into our groups, throwing their arms and legs around, hitting me and my friends, knocking two of us down.

They wouldn't stop, so we left. The man at the door said they were "skanking." Is this a new dance? We thought they were on drugs.

– Bruised and Confused in Minneapolis

There's no place for violence of this kind on a dance floor, or anywhere else.





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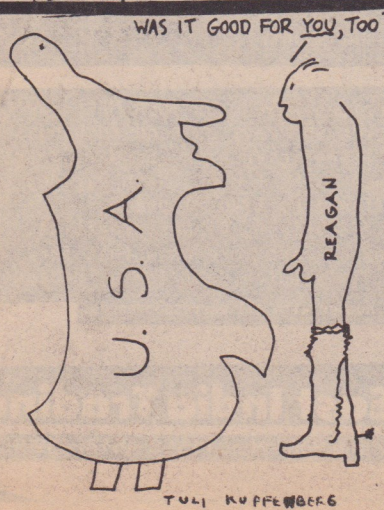

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LAYOUT / Fleshpipe
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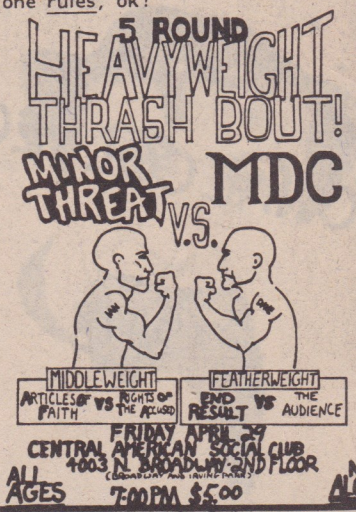
First, new bands-SAVAGE BELIEFS, haven't heard 'em yet, but are supposed to be a synthesis of psychedelic/hardcore. I've heard guitarist Brian Gay and drummer Eric Castle in action. These guys kick! POLITICAL JUSTICE? from suburban Glen Ellen. Haven't heard them either. Pretty young it seems. VERBOTEN, kind of pop/punk. Lots of fun. Guitarist is 11 years old, and ½ the size of his guitar. BLOODY NAILS played their first gig at a church in Evanston with SEISMIC WAVES. It was great. One of my fave new bands. Hard fucking core! "I dig pain..it's a feeling in my brain..." oh, sorry. SEISMIC WAVES are not really new, but started doing shows recently. Pretty amusing band. Ray, old 6 ' UNDER singer is supposedly forming a band with ex-DV8 guitarist. Interesting combination. The DRILL, oi band- haven't seen them yet.

In Chicago, there is only one club that lets local bands play,(Cubby Bear), and only every couple of weeks. Setting up shows in halls is pretty nearly impossible. Owners are real hesitant about taking chances, and they are not at the point where financial needs dictate they take the risk.

There are 4 zines in Chicago: Primitive Noise, Submission, Tom Best's Pax Et Liberti, and Coolest retard. Primitive Noise is my personal fave (well, next to Sick teen). sadly, I've heard Submission may be out of commission. Tom's mag is basically anarchy/political, with some band coverage. Coolest Retard has various coverage, national and international.

Rev. Steve Stepe is putting out a tape with all local bands, including RIGHTS OF THE ACCUSED, END RESULT, NEGATIVE ELEMENT, POLITICAL JUSTICE?, ONO, ANTI BODIES, BOMB TEST, VERBOTEN, VERBS, BLOODY NAILS, SAVAGE BELIEFS, SEISMIC WAVES, and maybe NAKED RAYGUN and ARTICLES OF FAITH. It's $4 pp, with fanzine booklet, from Steve at 11034 W Doogan, Willow Springs IL 60480. It's called "Starving Dogs". There's going to be a live Chicago comp Lp, with basically the same bands. ANTI BODIES recorded for "Master Tape Vol 2". Hope they did "Psycho", their best stompin' song. They are a real hot band. No one rules, ok?



NEGATIVE ELEMENT

A.O.F. are in the process of recording an EP (they're in prime form lately). EFFIGIES getting ready to release a 4 track EP. END RESULT are also going to be on "Master Tape 2".When they played with A.O.F. recently, they played the second set with a drummer (wot!!!). Does this mean they have finally sold out? Thank God they at least played "I Walk The Line". JUVENILE DELINQUENCE are changing their name to VIOLENT IMPACT or something like that. Hopefully, they'll be ready to play soon. They were really good before, should be great now. NAKED RAYGUN celebrated Chinese New Year with A.O.F. and END RESULT and did a few new boff tunes, and a different arrangement of "I Lie", and were bitchin' as usual. NEGATIVE ELEMENT's 8 song EP is out. It's really boss. Buy it! -X have really become a great live band recently.. The kick-ass sound of ONO is now available on high quality tape. A definate must for all you German art students. It has one electric side, and one acoustic. R.O.T.A just recorded their 45 for Version sound, and it's totally gnarly. It's gonna be called "Mean People Suck". A definate must. SIX FEET UNDER have a new singer.

Also, please write me, especially if ya come to Shitcago. I'm Lonely Steve Smith, 4558 S Paulina, Chicago IL 60609. (20 years old, bass player of END RESULT. So there, Anthony!)

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P.S. Straight Edge means never, never having to say you're sorry.

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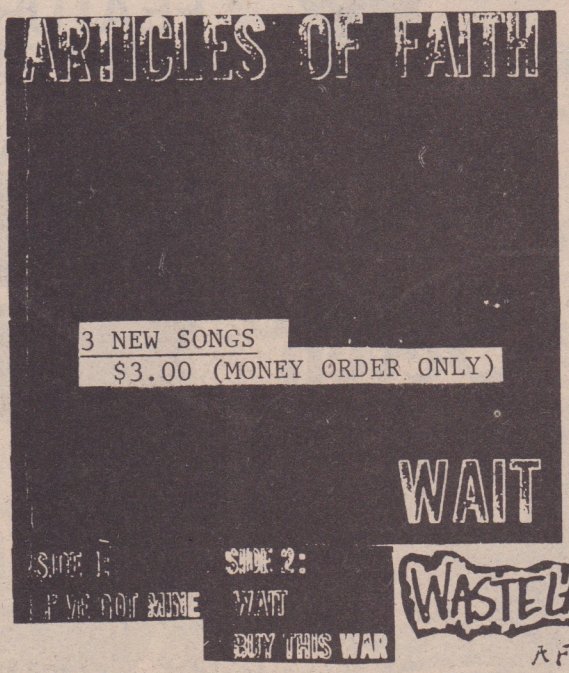

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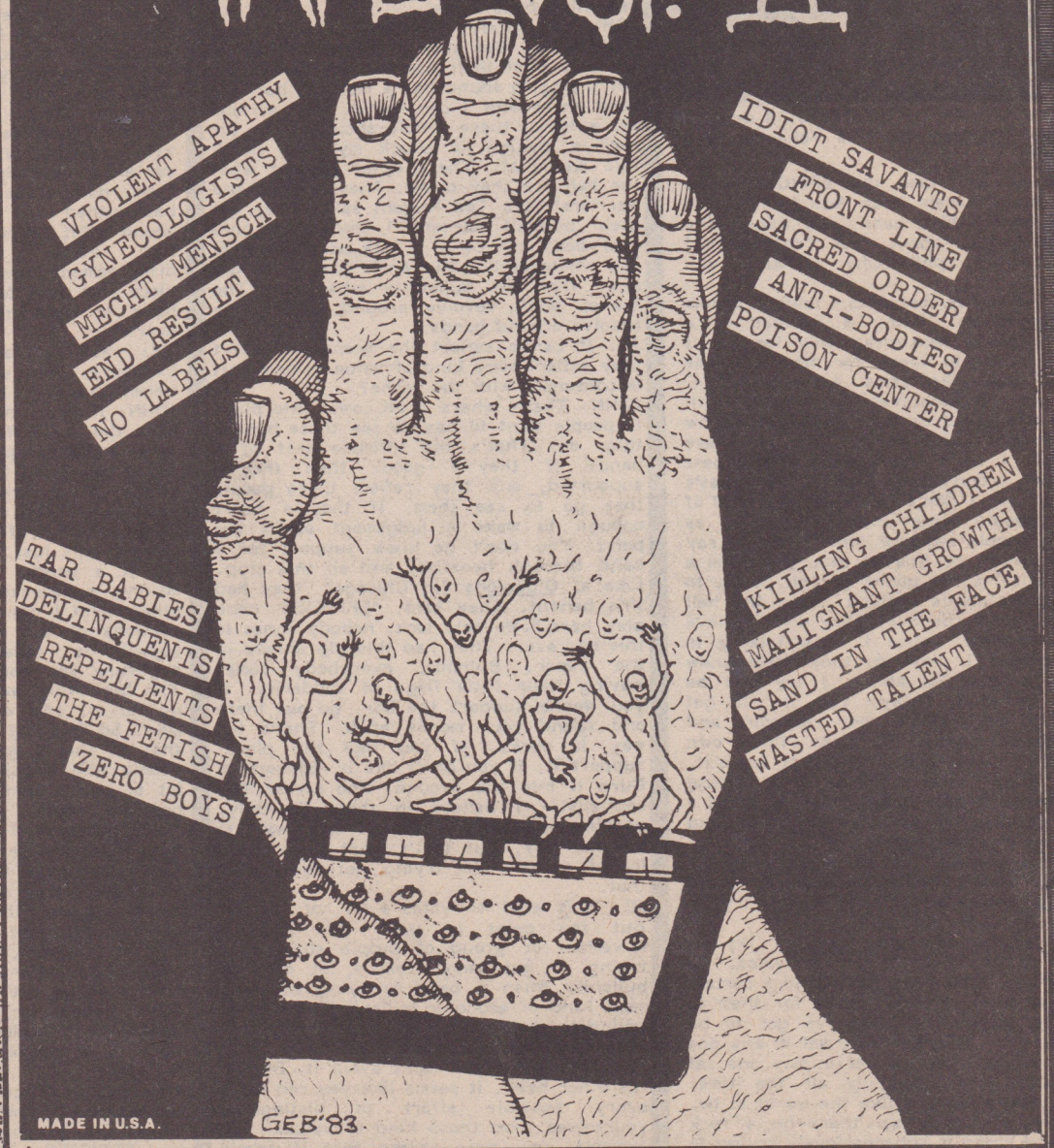

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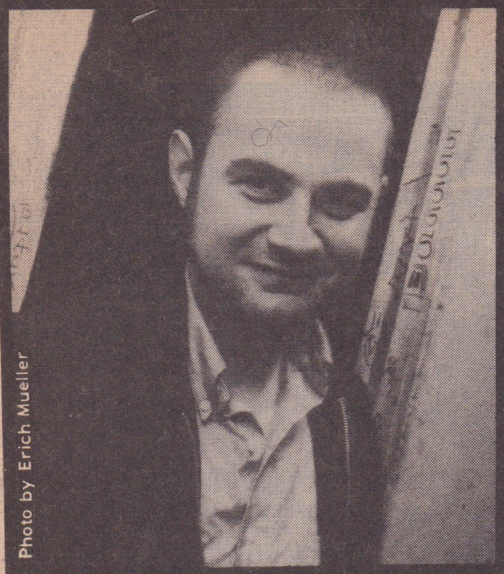

Photo by Erich Mueller

Interview of John of the EFFIGIES done at The On Broadway by Tim Yohannan and Jeff Bale

TY: Since last time the EFFIGIES came thru town, there's been lots I've heard, second hand, third hand, and things I've read in print, about your "anti-political punk band" philosophy. Could you comment?

JOHN: As far as that goes-I believe people are individuals. Being a member of a band, I am a spokesman only for me. I don't pretend to speak for others in the band. I write the lyrics. After I sing it, they can do whatever thay want with it-they can use it as their "bible" or throw it away and laugh at it. The lyrics are personal. I can't tell anyone what's best for them. I don't even know myself what's best for me. I don't feel that any kind of dogma should enter into it. As far as lumping people together and trying to say "punks unite" or this or that. Sure I'm a punk, but I'm not gonna go ask people to unite cause that's bullshit. What the hell do these people believe? They don't believe what I believe, cause I know talking to these people I play to, they don't know what the fuck I'm about. I try and be honest in what I say. You try to get people to understand your viewpoint and be mature enough to make their own judgement about it and take it or leave it. That's what I feel a lot of the political punk bands aren't doing, they're being a bit more preachy and self-righteous and intolerant of other people.

JB: Since you feel that many people in the audience didn't really understand where you are from, maybe you could try to explain it.

JOHN: Maybe it's my fault. I try to explain it the best I can in lyrics. To write lyrics, you have to demand a certain participation of your audience for them to be fully understood. They've got to be open-minded. They can't be set in any one set of values. I'm not set in any one set of values. I'm changing all the time. That's ideally how I'd like the world to be. Anybody who goes up there on a rock stage and sings is subconsciously trying to get the world to accept them, to force the world to become whatever they think. They're foisting their values on the world. When people accept them blindly, or don't understand them, that's being sheep. It's narrow-minded or stupid, which is what a lot of these people are. It's all concerts.

I used to be into heavy metal, but I hate it now cause it's stupid. Now I think this is a better vehicle. I wouldn't have imagined my being in a rock band 5 years ago. But it's a personal thing. You can't tell me that you can get 2 people together and get them to agree. I'm not saying they should beat the shit out of each other, that's bullshit. But accept differences.

TY: Where do you draw the line between preaching and stating a strong opinion?

JOHN: Let's get something straight about bands first. Bands compete in a basic free market-you put your band out on the line. People will either like it or they won't. There's money to be spent and made at concerts. The people that deserve that money are the people who put up with the bullshit. The promoters got their cost etc., but to see the money filtering down to some bullshit like the club owners, they're in it for the big profit. They're making money off the bands. That's ok, but you gotta make sure that they're not the ones who make the money. The bands are the only things that matter. Not the clubs, not the scenes, not the fashions, the bands are what matter. Fuck the goddam scenes.

JB: I'm not sure I understand the reasoning behind that.

JOHN: Ultimately, the bands are the ones that reflect the scene, the ones that go out and bust their ass for the scene. I'm not trying to sound like a martyr, but I've been there and I can see it. How serious are a lot of these people about music. I'm serious enough to chuck my job, chuck this and that. These other people; what the hell are they doing. They're "weekend warriors" like Ted Nugent said. They got their bullshit job-now I understand not everybody can be in a rock band and play and whatever-but the whole idea is to get away from the bullshitty jobs, etc. The scenes don't revolve around bars, they revolve around bands.

JB: If bands reflect the scene, shouldn't they reflect some kind of value system that is consonant with the scene?

JOHN: That's where it all comes into play. If people want to pay to see those bands, they do. That's the ultimate test of a band. If they're good, then they're supported, and they reflect those people that go to see them. If they're smart enough to make a judgement about the band. You don't go show support for a band through benefits, and all this crap. Like at O'Banions (in Chicago), they had this benefit. They said, "EFFIGIES, come play here." We said look, nobody comes to this bar ever. They had this big spread in the paper. Bullshit, everybody comes waving their little flags of solidarity. If you wanna support the bar, go out there and spend your money at it. That's the way it works. If you like the place, support it; if you don't like it, boycott it. Burn it into the ground. Who cares? The capitalists- I believe in that. Basically, people are out for a buck. I don't want to be that way, but that's what motivates a lot of people. I'm trying not to be like that.

JB: It is what motivates a lot of people. But the point is that you have a movement or group of people supposedly trying to get away from a lot of that bullshit. When a band is tying into the same kind of economic bullshit that they're trying to avoid...

JOHN: How can you avoid it?

JB: To a point you can't avoid it. But on the other hand, it seems like you can make every possible effort to distinguish yourselves from those kind of values. For example, you were saying that if people pay money for bands, it proves they're good. But that's what happens at heavy metal concerts too. People will pay $13 to see a band. Does that mean that what they're doing is valuable? JOHN: Where do you differentiate between bands that have sold out and bands that are just good? You can't do that. The minute a band becomes successful, forget it-they're untouchable. People that do well want to deserve what they get. There are some bands that want to make money. I don't wanna be like that. I believe money corrupts. But on the other hand, suppose the ABC's draw 5000 people, and you're putting on the show at $5, you're making 5 grand. So the ABC's say we're worth 4 grand, you gotta pay us. But no, you got expenses, ok; it's a constant struggle. So who deserves the money, you or the ABC's? So everybody cuts the profit. If you don't demand your worth, some asshole's gonna make a million dollars at $10 a head. That's rubbish.

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T: In other words, sometimes you compromise your ethic that you stated earlier about not opening for a band you don't believe in, or believe what they believe in. Tonight, opening for TSOL, who you're not fond of. But in the case of the DKs, who you spent alot of time attacking in Forced Exposure, it surprises me because I know Jello has been totally supportive of you guys (even is wearing an EFFIGIES t-shirt tonight, despite having read that interview) like when you came out here last. Is it a competitive jealousy on your part?

JOHN: OK, it is in a way. But getting back to that X thing. When you go to a concert, and I personally think we played better than they did, that's not a compromise of what I was saying. What I was saying was you could go to a gig and put an impression on people and just say ...look, if you play for the DKs who are a pretty intensive political band, ok; well, X are a pretty frivilous band, that are just basically...

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JB: ..in it for the money?
JOHN: Right. OK, if you go to a gig and present yourself that way, you're doing them more of a disservice by showing up and playing a good set, OK? Just in the same way, if we blow them off the stage, it's getting into the muck of things, just saying here's the alternative, present yourself, and that should be all people need to see the light.
JB: Let's take another example. There are shows put on where all the bands go into it, sharing a certain value system, want to keep the tickets prices low, maybe draw lots to see who plays first, and all take an equal share of the money. To me, that's what an alternative represents in this kind of a situation. You yourself have admitted that American culture is based on profit motivation. If you're in a subculture which ostensibly (obviously, not all individuals are going to conform) holds to a different value system, then I think it's important for people who are in that subculture to show that..yes, you can do things in a different way. You don't have to fall into the same competitive trap.
JOHN: I think you're just too idealistic. To me, it's this notion of human nature. Specifically, can you say that it's been superceded anywhere? Can you actually say that anybody in the punk movement has actually had its own scene where there isn't competition? There isn't. Human nature, and this is probably where we start disagreeing on certain things, is a real powerful thing. I'm not saying you can't overcome it. But I'm saying that alot of people don't. But I won't tell them that. I'll tell them in the music. Now, the thing is, I can't believe that you bring together people like that and have them give up any kind of competition, jealousy...
JB: It's not an either/or situation.
TY: If your lyrics say one thing, but the way your band functions economically is another thing...In other words, the lyrics may be talking about rebelling or being an alternative, but the way you behave is exactly as you're 'supposed to function', then you're full of contradictions within yourself.
JOHN: The whole base of it is that human nature, that's me, ok, and I'm rebelling against that. That's what society is based on. I don't know what the fuckin' answer is.
TY: That's almost schizo. You're rebelling and conforming strongly at the same time.
JOHN: Conforming? I don't really see that. I'm not encouraging competition...
TY: You are talking about competition though..
JOHN: Well, in a way What I'm talking about is accepting it, and taking it in the most positive way. It's almost like, instead of making war, let's play football. It's a bullshit mentality, right. It's a jock mentality. But on the other hand, what do the jocks have, or don't have, that we do. Well, I like to think I've got some brains. I don't know about anybody else. I like to think that I've got things to learn, things to see, and the world is a big, wide open space, and I'm open to all of it. That's what I have. I'm not going to fight bullshit. Now my own band, I'm not actually competing against bands. It's sort of really passive competition. You're letting the audience decide what to do. I'm not going around slitting bands' tires. I'm not going around unplugging their equipment in the middle of their sets. I'm presenting myself and saying "here I am". I don't do it just for that, you understand. What I talk about and shit, that's what's important. If you realize that's the way gigs are gonna be run and shit, that's the way it is.
JB: Yeah, but the point is that you guys are a good band. But the fact of the matter is, if you're basing your whole reason for existence on the marketplace..
JOHN: We're not, we're not..

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TY: Well in an interview in Forced Exposure, you were complaining that you weren't asked to be on that bill.

JOHN: I don't, no, I don't think that was ever the case. We were asked a couple of times to open up for TSOL and the DKs. Right, we were. I never denied that. When you're in a scene, you have to pace yourselves. You can't gig every night. We chose a couple of gigs for what they would get us. It's just that, you're in a band to be in a band. I'm not so crazed about making a success of myself. But on the other hand I get disenchanted with certain portions of the audience, and I want to appeal to other people, and that's exposure you can't get with other gigs. The big thing was the X thing. We open up for X, and we won't open up for the DKs. So OK, big deal, OK. The point was that at the X gig we played to alot of people who wouldn't ordinarily see us. A lot of people think punk rock is smashing people's skulls. We wanted to play for these people and say "Look, we're better than these people X, who we're opening up for, and we got this to offer, and this is your own home town". I don't like X, I don't support them. It was a gig, an opportune moment, and we took it.

T: In other words, sometimes you compromise your ethic that you stated earlier about not opening for a band you don't believe in, or believe what they believe in. Tonight, opening for TSOL, who you're not fond of. But in the case of the DKs, who you spent alot of time attacking in Forced Exposure, it surprises me because I know Jello has been totally supportive of you guys (even is wearing an EFFIGIES t-shirt tonight, despite having read that interview) like when you came out here last. Is it a competitive jealousy on your part?

JOHN: OK, it is in a way. But getting back to that X thing. When you go to a concert, and I personally think we played better than they did, that's not a compromise of what I was saying. What I was saying was you could go to a gig and put an impression on people and just say ...look, if you play for the DKs who are a pretty intensive political band, ok; well, X are a pretty frivilous band, that are just basically...

JB: ..in it for the money?

JOHN: Right. OK, if you go to a gig and present yourself that way, you're doing them more of a disservice by showing up and playing a good set, OK? Just in the same way, if we blow them off the stage, it's getting into the muck of things, just saying here's the alternative, present yourself, and that should be all people need to see the light.

JB: Let's take another example. There are shows put on where all the bands go into it, sharing a certain value system, want to keep the tickets prices low, maybe draw lots to see who plays first, and all take an equal share of the money. To me, that's what an alternative represents in this kind of a situation. You yourself have admitted that American culture is based on profit motivation. If you're in a subculture which ostensibly (obviously, not all individuals are going to conform) holds to a different value system, then I think it's important for people who are in that subculture to show that..yes, you can do things in a different way. You don't have to fall into the same competitive trap.

JOHN: I think you're just too idealistic. To me, it's this notion of human nature. Specifically, can you say that it's been superceded anywhere? Can you actually say that anybody in the punk movement has actually had its own scene where there isn't competition? There isn't. Human nature, and this is probably where we start disagreeing on certain things, is a real powerful thing. I'm not saying you can't overcome it. But I'm saying that alot of people don't. But I won't tell them that. I'll tell them in the music. Now, the thing is, I can't believe that you bring together people like that and have them give up any kind of competition, jealousy...

JB: It's not an either/or situation.

TY: If your lyrics say one thing, but the way your band functions economically is another thing...In other words, the lyrics may be talking about rebelling or being an alternative, but the way you behave is exactly as you're 'supposed to function', then you're full of contradictions within yourself.

JOHN: The whole base of it is that human nature, that's me, ok, and I'm rebelling against that. That's what society is based on. I don't know what the fuckin' answer is.

TY: That's almost schizo. You're rebelling and conforming strongly at the same time.

JOHN: Conforming? I don't really see that. I'm not encouraging competition...

TY: You are talking about competition though..

JOHN: Well, in a way What I'm talking about is accepting it, and taking it in the most positive way. It's almost like, instead of making war, let's play football. It's a bullshit mentality, right. It's a jock mentality. But on the other hand, what do the jocks have, or don't have, that we do. Well, I like to think I've got some brains. I don't know about anybody else. I like to think that I've got things to learn, things to see, and the world is a big, wide open space, and I'm open to all of it. That's what I have. I'm not going to fight bullshit. Now my own band, I'm not actually competing against bands. It's sort of really passive competition. You're letting the audience decide what to do. I'm not going around slitting bands' tires. I'm not going around unplugging their equipment in the middle of their sets. I'm presenting myself and saying "here I am". I don't do it just for that, you understand. What I talk about and shit, that's what's important. If you realize that's the way gigs are gonna be run and shit, that's the way it is.

JB: Yeah, but the point is that you guys are a good band. But the fact of the matter is, if you're basing your whole reason for existence on the marketplace..

JOHN: We're not, we're not..

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JB: ...and who is gonna pay to see you, what's the difference in attitude between that and what Ted Nugent does? I mean, thousands of people see him. Does that mean he's representing those people?
JOHN: That's where you draw the line. That's what's gonna seperate good bands from bad. If people have enough of an enlightenment about what makes a good band good, and what makes people say "yeah, Ted Nugent is an asshole"..You've got to put them in the same arena, and compete 'em against each other. That's what I tell everybody else. I say "Look, you're not competing against TSOL really, you're competing against the Led Zepplins. Ultimately these are the people you gotta fuckin' bullshit with, right? The thing is, if there's no seperation between Ted Nugent and me, let the people go see Ted Nugent. But there is, and that's why I think ultimately that people will decide...even if, fuck, we don't draw a billion people..who cares. I'd rather have the satisfaction of knowing, in my heart, that I did a better job; that I've been more honest in my music; that we have more integrity. JB: Here's something to mull over in your mind. The fact is that "human nature" is a very elusive thing, and nobody even knows if there is a "human nature". When you grow up in a certain society, you're socialized by the values of that society from the time you're a kid. Maybe the fact that people are so cut- throat here has to do with when they were growing up they were subjected to those kind of values. And if people want to break away from those values, they've got to stop and say "enough is enough," maybe the society is gonna function in this fucked-up manner, but we're gonna do it differently. We're gonna co-operate with bands, we're gonna try to keep the ticket prices low.
JOHN: What happens when you dig deeper than that? Ultimately, if you keep digging, keep putting the blocks together in your own scheme of avoiding competition, and this and that-how does it work? Why does society work the way it does? Here things have to work a certain way, but you believe that probably people can co-operate...
JB: There's lots of evidence of things like that happening.
TY: We're getting low on tape now, so let's.. JB: OK, I'd like to quickly change the subject to the Oi phenomena that's developing in Chicago. I've heard that there are some Neo-Nazi assholes involved.
JOHN: The point is that these guys who pretend to be British skinheads, they don't really understand what it's about. I mean, I'm a skinhead. My hair is real short, right. I understand the British skinhead thing; I've been over there. I'm a skinhead, but I'm not a fuckin' fascist. I am what I am. You can take me or fuckin' leave me. If I have ideas that swing to the right, fine, but I'm not imposing 'em. I'll admit I'm a pretty conservative guy personally, but I don't preach any kind of dogma. Take the fuckin' songs for what they are.
TY: What is your feeling about what "skinhead" is?
JOHN: To me, skinhead is an aggressive rebellion against what exists. That's not to say passive, not bullshit violence. To me it's total control of your destiny. I am what I am, and I've got control of it. And that means nobody's gonna tell me fuckin' what to do.And if it comes down to it, aggression is what it is. I'm for violence, if it's the right kind.
JB: What is the right kind?
JOHN: It's be aggressive and take care of yourself, and people will leave you alone. That's all I want.
TY: Isn't punk the same?
JOHN: Not anymore. The whole word punk has been twisted, it doesn't mean shit anymore. It's what the media wants. People call me a punk rocker. No, I'm not a

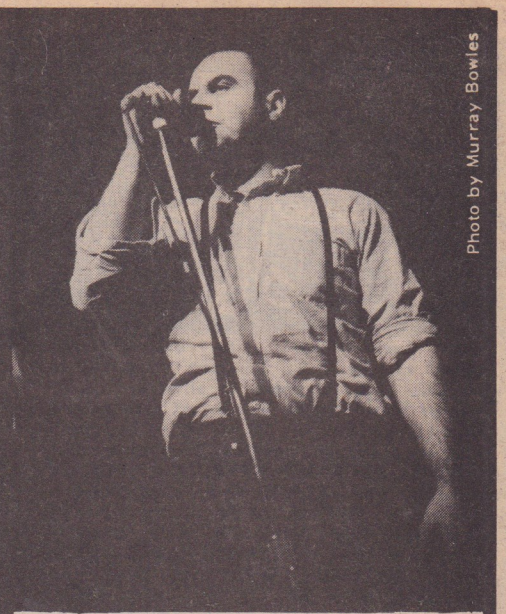
Photo by Murray Bowles

punk, I'm a skinhead. I'd rather say I'm a skinhead than a punk, because punk is distorted. And people who aren't awake enough to see that it's been distorted...it was a shock for me to admit to myself that punk rock is dead. The word punk, and the people getting into it now are idiots. I don't want to associate myself with that.
JB: Maybe, but people who are getting into Oi and skinhead are even bigger idiots.
JOHN: Oi is like a bullshit phenomena.
JB: That's right, it's a phony phenomena that Gary Bushell created.
JOHN: Exactly right. But on tne other hand, the skinhead thing goes way back. It's got a history, back to the hippie days. And personally, I don't agree with any of that hippie shit, I don't agree with left - wing, I don't agree with group commune-type existence. I don't care if you wanna do it, go ahead and do it. I just don't agree with it.
TY: You say you're a conservative type of person. In what ways?
JOHN: In my personal habits. I'm not into rock'n'roll to do drugs, to fuck alot of chicks. I'm not into that. It's a personal thing.
TY: How about in a broader sense? You used the term right - wing to describe yourself.
JOHN: You know where the extreme left and right meet; it's called anarchy.
JB: No, that's exactly the opposite.
JOHN: Alright, where does it meet?
JB: They meet in a totalitarian, centralized, authoritarian society. Anarchism is a decentralized, non-authoritarian society.
JOHN: Let's just say that I'm an individual in favor of less control of everything, right?
TY: That's anarchy.
JOHN: I knew that when you guys sat me down here, you were gonna try to put a label on me.
JB: No, we're trying to find out what you believe. I'm a little confused about it, honestly.
JOHN: That's the way it is. Ultimately, these left and right extremes meet and....

Well, at this point the tape did run out. We went on to discuss many other things, including John's dislike of the macho aspects of the scene; his wish that more women were involved in a more serious way; his rejection of racism; his lack of respect and support for the newer up-and-coming Chicago bands (who he feels should have to 'scrape their way up like the EFFIGIES'); his dislike of hardcore bands (who he feels don't know what they are singing about with their anti-Reagan, anti-WWIII songs).

Photo by Jim Saah

NEGATIVE APPROACH

Hello from Motown...the unemployment capital of the U.S. Thought I'd write to tell you that Hardcore is alive and well. Lots of bands, good amount of shows, and supporters (200 to 300). To start, we'll tell you about the original Freezer bands: NECROS, NEGATIVE APPROACH, and the ALLIED. The NECROS have just issued a new single, and an album is due out any time now. Barry said they were going to do a small tour w/ CIRCLE JERKS in late April. NEGATIVE APPROACH have just re-issued their EP. If you ever get a chance to see these guys, DO IT! The ALLIED are currently working on an EP that is rumored to be on Ruthless Records. This band, in my opinion, has improved greatly since first starting a little over a year ago. Lookout for the EP. Should be great.

Since the closing of the Freezer (a Detroit Hardcore landmark) last summer, a crop of new bands have arisen-all of which show a high degree of potential. These bands are: FATE UNKNOWN, DISPLACED, AFFILIATED, and the FLESH COLUMNS (from neighboring Windsor, Ont). Also, there are some more bands that just started out a few months ago, but up to now haven't done many gigs. They are: PLAIN TRUTH, WRONG VERDICT, SUBURBAN BLIGHT, and SON OF SAM.

Up to last month, most shows took place at The Clubhouse (a practice hall for some local bands, open to the public for all-ages shows- thanks to Larissa of L-7 and john of N/A). The Clubhouse closed in Feb, not due to police harrassment (the Detroit police are pretty lenient toward punk shows). A few out-of- town bands played at Paycheck's Lounge, and at a couple of ethnic halls in the area. and the price at "new wave" clubs are always steep (BLACK FLAG, MINUTEMEN, NIG-HEIST for $7.50). Ken Wagner's Living Hell Productions has been setting up some good shows in the last 6 months (SSD, G.I., INSURRECTION, and FAITH). These shows are usually at ethnic halls or Paycheck's, and the door is always $5 or less. If you are in a band and would like to play Detroit, call Ken at (313)671- 6155. Well, that's it for now. Tom and Mike Clark

Photo by Tom Clark

Doug of the ALLIED

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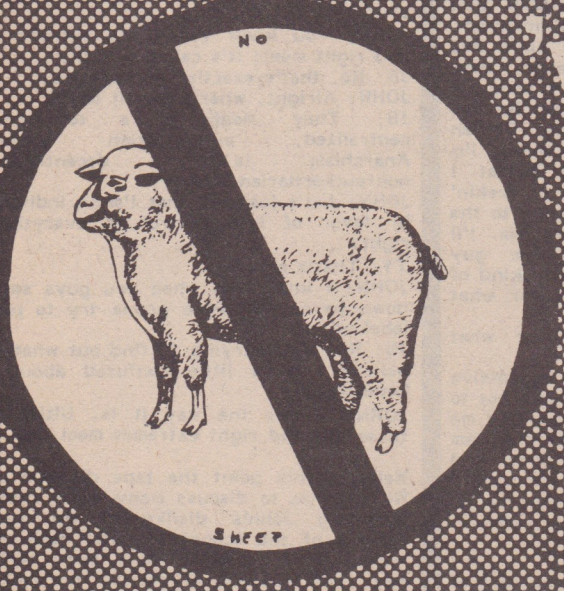

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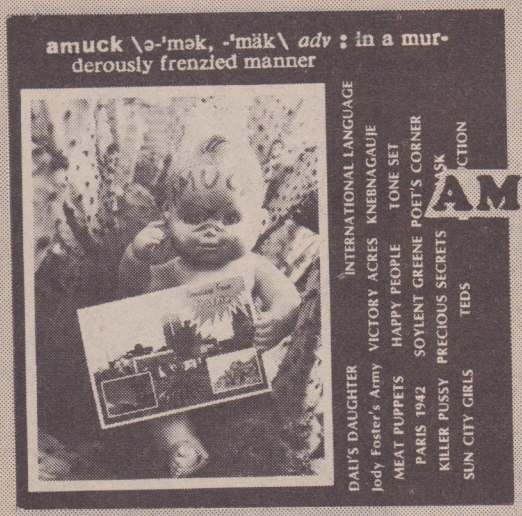

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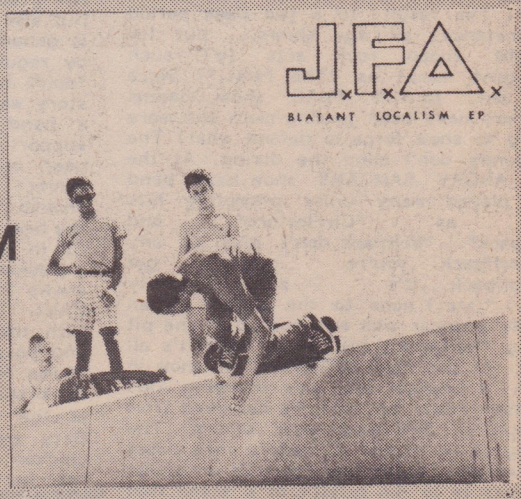

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Photo by Jed Hresko

Cliff of the FREEZE

Psycho of the PROLETARIAT

The scene here is doing OK; it's gone through a bit of a "spring" (ha ha) since the winter stagnancy. The clubs are narrowminded and out for bucks. As far as the halls go, they are few and far between. The Cambrigde VFW hall, which hosted a fantastic MINOR THREAT/NECROS/SSD/FU'S/MEATMEN show in March says, "we had one show, that is enough for us." This is the typical situation when VFW's, K of C's and "progreesive" churches agree to "new wave dances" and are truely surprised at what really happens. The past locations were lost, such as the First Congregational, (where the MISFITS played in Dec.) due to the destruction of their property. (Kids ate food from a fridge at one show.) The VFW show was a turning point though, as peer pressure and recognition of the scarcity of locations (it was a mile walk) resulted in no damage to the hall. Regardless of behavior though, many hall/club operators get freaked out or narrow- minded. Shows at clubs didn't come that often, although the Channel, a large club, held a bunch of all- age shows because they recognized the money-making potential (in excess of 300 kids), and former manager Mark was more open to hardcore. However, he has been fired, and mainstream rock fan Warren Scott now books. The result? In a two week period for instance, all age shows... but for straight ahead rock acts (w/ such intelligent names as "The First.") Since the Jan. BLACK FLAG show, Channel bouncers have been getting more and more willing to show force, to defend what? The HC bands don't mind the diving. At the 3/27 ANGRY SAMOANS show, local band DYS played many unity promoting hits such as "Circlestorm" and "Wolfpack"..."Wolfpack, don't give us any shit/wolfpack...you're gonna get hit/wolfpack...it's a unity ideal..." (etc.), none to the benefit of an asshole bouncer who was pushed in the pit during "Wolfpack" and found what it's all about. At the final NEGATIVE FX show in March, a bouncer who was throwing kids off stage really got what he deserved from Springa of SSD and many others. The feeling of unity and comradery that comes from responding to these attacks on punks at shows is to the benefit of a scene that is split up by the clique syndrome. Bands like the PROLETARIAT and the FREEZE have been relegated to outsider status. Such things as a DECONTROL-FREEZE conflict, which is full of shit, and a bit of anti- politicism, have been pushed by certain people in the scene. The anti-communism and anti- politicism that pop up in the Boston scene only serve to bring down hardcore in Boston. There are many irresponsible assholes, and some irresponsible anarchists, the type who say, "We just want to have some fun." At one show, a kid yelled, "Anarchy, -no rules," and pushed another off stage - a joke, but it illustrates some people's mentality clearly.

Another problem here (and of course elsewhere) is the lack of female and minority involvement in the scene. Most every band member is a white male. There are of course exceptions to this, and one is the newly emerged IMPACT UNIT, a welcomed change; a black bassist and a female drummer. An all-female band is also forming, called DICKONTROL, the name parody shows some of the (rightful) animousity towards the inner HC circle and the sexism w/in the scene. There are a good amount of females who go to shows, and are involved in zines, etc., but they need to feel more accepted in the role of HC musician. the lack of non-whites is a hard problem to deal with, because it is not really due to racism from punks, but more due to this society's race divisions, and cultural divisions...9the mass culture of rock for whites, disco for many of the minorities).

Straight-Edge versus "anti-preaching of the straight-edge", or anti-SE, luckily isn't very heated, perhaps due to many not practicing it (who appear otherwise0,, but also because straight-edge enforcement is generally a phoney story brought about by regular beer/drug users who claim they "don't like being preached to". One such story was that Springa of SS DECONTROL, a band that is recognized as being in support of straight-edge, had slapped a beer out of someone's hand. The more correct story is that a drunk forcefully shoved it in his face, and Springa pushed the beer away. Wouldn't you, SE or not?

All in all, things look up for the scene. A permanent club is being planned, ans shows in thw works. The raging fury of GANG GREEN will apparently continue, with them planning to get back together, and possibly tour. New PROLETARIAT LP, "Soma Holiday", due out this summer, to be preceded by a single. KIL SLUG, one of the few idiot bands, recently outdid Ozzy by biting off the head of a live chicken at a gig. Fun stuff (?). SORRY, a semi-hardcore band is getting gigs (at bad locales), and has a radio tape out. JERRY'S KIDS are re-emerging from the winter darkness and getting a few shows. SS DECONTROL, who've come back from a long absence with a second guitarist, have done so with a bang. Their live act is incredible, and much improved over how fantastic it was before. New EP is hot! Oh yeah; why couldn't TSOL do an all-ages show here?

Photo by Jed Hresko

Dickie of IMPACT UNIT-foreground

John of F.U.'s-background

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HARDCORE

A report from the Happy Hardcore state. In the last year, the growth of the Connecticut scene has been exponential. The action in the state centers mainly on a small club in Bridgeport called Pogo's. This club has become a regular stop on the east coast hc circuit, having hosted such bands as CH3, TSOL, ANGRY SAMOANS, DOA, MISFITS, KRAUT, and many others.

Connecticut sports its own high quality contingent of bands as well. The first to talk about is C.I.A., who are finally carving out a name for themselves in the tri-state area. This band plays at an alarming speed, yet never comes across as a trash band because of the awesome melodies their songs possess. C.I.A. are from Bridgeport, and are made up of Bones (vocals), Kenny (guitar), Ejay (bass), and Mark (guitar). Their original drummer recently left the band, and his semi-permanent replacement is Bill, who also plays for REFLEX FROM PAIN.

REFLEX FROM PAIN-

REFLEX is another band from the Bridgeport area who are quite good. Their style has deep roots in early punk, and songs range from the thrashing "Chemicals" to the slow, winding "American Express". This variety has gotten them several good shows in NY and Ohio. Aside from Bill, the band is made up of Dave (bass), Andy (guitar), and their superb front man Greg.

VATICAN COMMANDOS

From the posh suburb of Darien comes a lively, energetic band made up of high school students, known as the VATICAN COMMANDOS. These guys have acquired quite a reputation in their conservative hometown, having played a high school talent show to a bewildered audience.

They've also played in NY and Ohio. Most of their lyrics deal with the community they've grown up in, and some of their best songs are "Hit Squad For God", "Housewives On Valium", "Prejudicial", and "Rich, White And Underage". Members include Jim(bass), Chip (drums), Chuck (vocals), and Moby (guitar).

These bands have been the mainstay of the local talent for a long time, and all should have vinyl out by summer. But it doesn't end there. In the last 2 months, bands have been appearing every day. A compilation should be out in a few months which will include the above three bands, as well as CIRCLE OF DECEIT (Willimantic), TARGET CELLS (Manchester), VIOLENT CHILDREN (Danbury), HOURS OF TORTURE, JACK TRAGIC, and the list goes on.

TARGET CELLS

For more info on the scene, there are 2 fanzines you can get. From the Hartford area there is Oak Pine Review-P.O. Box 273, Willimantic CT 06226. Another rag is C.U.D.-23 Nearwater Lane, Darien CT 06820. Also, if you have a band who would like to play here, you can call Mark Mulcahy at (203)776-5513.

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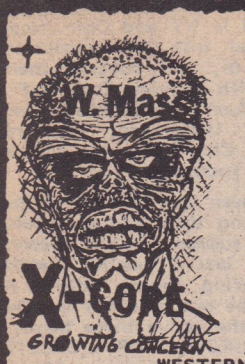

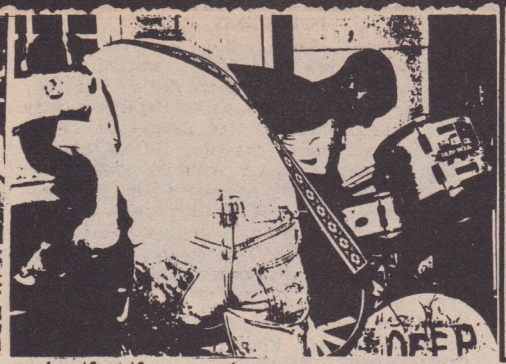

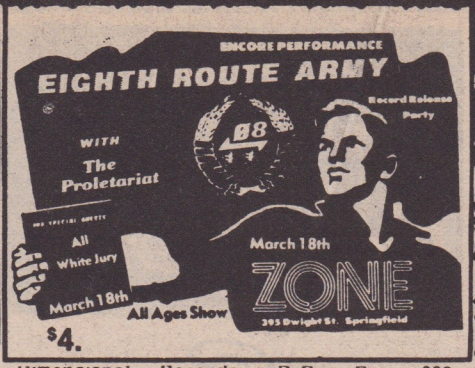

WESTERN MASS.

Hi. Believe it or not, Boston isn't the only scene in Massachusetts anymore. A mere 2 hour drive west of Beantown there exists a quickly growing hardcore scene that may not be equal in terms of noteriety (yet), but is certainly up to par in terms of unity. Girls are welcome in the pit and the time inbetween bands is usually filled with people talking and getting to know one another. The positive attitudes of the bands, along with the friendly, non-violent atmosphere have contributed to the firm establishment of a scene where one had only barely existed months before.

Here's a quick rundown of our bands and activities of late; DA STUPIDS are distinguished mainly by a female vocalist and a more complex musical sound than most, a bit L.A.-influenced...ALL WHITE JURY are a politically oriented punk band that at times sound English (their singer is still legally a British subject), and have intelligent lyrics, should have a demo tape out by now...DEEP WOUND are a hardcore band who "are mostly concerned with the struggles of youth in society". They've already sold out their demo and are currently trying to get some vinyl out...PAJAMA SLAVE DANCERS- slow/fast/funnypunk, great stage presense, they 'rule' live...OUTPATIENTS are probably the best at the moment, amazing everybody who's seen them so far-they even made Tim's "Fav-20" list last ish, have a 10 song demo out now that defies description (get it $4 ppd. c/o 24 Laro Dr, Westfield MA 01085)...Ø8 ROUTE ARMY are a classically-styled political

punk band reminiscent of the early CLASH and have just released a 3 song EP,"Think For Yourself" on their own label (One Dimensional Records, P.O. Box 923, Northampton MA 01060)...BRAIN INJURED UNIT have attained near-cult status after only one chaotic gig, weeks later their bassist Todd broke his neck stage-diving and proceeded to play their next gig in a wheelchair!! Now that's hardcore...No one knows what the SCIENTIFIC AMERICANS are doing...

All shows have been D.I.Y./all ages type deals in rented halls since the "Hanger" closed it's doors to any "slam-related music". So far we've had the DICKS, F.U.'S, BORSHT, SSD, MDC, and others play here. Any out-of-town bands interested in playing W Mass should call one of the following #s: (413)533-8259-Max, 562- 3716-Mike, or 774-3487-Todd. Two local zines cover the scene;Worth Mentioning (62 Hendricks St, Easthampton MA 01027) and GROWING CONCERN (32 Glen St, Holyoke MA 01040). Of course there's a few more bands like RANCID ANGER and ABUSE who have yet to really play out. Also, look for a W Mass compilation sometime this summer, possibly in conjunction with the Connecticut HC scene. Anyone wanting more info, etc, can contact me c/o Growing Concern. Maxwell Volume!

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Acting on a recommendation from David Rand, associate dean of student activities and organizations and director of Memorial Union, the Memorial Union Council banned punk rock from the Union.

punk banned from Memorial Union

Rand made the recommendation because he said punk rock demands a certain kind of behavior which was disruptive to other people in the Union that night. There was also $93 in

PORTLAND, MAINE

The scene? Small, but it's fun cause everyone knows each other. alot of people move away to see the New World, but they usually move back cause Portland is pretty cool. about 15 of us skinheads skate around and cause trouble, but it usually ends up in too much trouble, and people want to kill us. If we really want to see a band, we have to pack into someone's car and drive 2 hours to Boston. a usual night in Portland is like this: have someone buy us beer, crash someone's apartment, head for the street by 9 PM when it's really hopping with your redneck bars, and people walk everywhere like they had no homes. Lately we have been getting alot of shit from some assholes, but we usually find a way to get them back, which usually results in the kids getting in their kickass trucks and chasing us for a while. this summer should be cool because there should be a few clubs open, like The Magic, or a place called Our Place. The cool bands around here are VIOLATION, SCOUTS IN ACTION, and a ripping band from Orono called ZERO MENTALITY (the singer is Cecil who is a DJ in Orono and airs Maximum Rock'n'Roll). We're trying to get bands like DYS, FU's, and SSD to play here. If by chance anyone comes by this way, they can call me at (207)772-6068 or Dave at (207)883-9855.

Skate till you bleed! Mike Lynch

ALBANY, NY

I am from Albany, NY and I think our scene is finally worth telling you about. For a long time, there was very little happening--all the good punk bands had broken up, but now things are rolling again and new faces are showing up as well as new bands.

Traditionally, the Chateau has been the local club to play at, but under this management, which is making drastic changes by rebuilding it and making it suitable for out of town bands and larger crowds, it is much harder for minors to get in. Since the drinking age in NY also went up to 19 years just recently, a large number of people formerly active in the scene are now excluded from it.

However, a couple months before the age went up, we started having all ages, alcohol-free shows at a local dance hall. We have four bands play for $3, but some money goes for renting the place. Our intent with these gigs is to reach out to a high school(and younger even?) age group to get them involved in the scene. Despite mass advertising, they have all remained at around 100 people attending. Hopefully, by spring and summer it will be 200 though. We are currently exploring possibilities as to where we can hold these at night (instead of Saturday afternoons) or where people can bring their own alcohol. (We can't drink at our current place, because of wooden dance floors.) The fact that there is no alcohol allowed is a major hampering in attendance we are sure-- it's too bad people can't have a good time without it.

Bands in Albany are:

CAPITLE--Albany's premier hardcore band. They are tight and have intelligent lyrics(and they play all originals). One song was on a local compilation album, Hudson Rock, distributed on Faulty Products. CAPITLE will record and release a cassette by summer. Expect to hear from them in the future.

CAPITLE-Jim, Phil, Ross, Chris

THE VERGE--A great pop-punk band. They are releasing an EP in the near future.

SADISTIC GERBALS--This is Albany's "happy- core" band. They play originals and cover songs by bands like VELVET UNDERGROUND and Wilson Pickett.

THE PLAGUE--a group of high school kids, playing hilarious "hardcore" songs. This is one of the bands who plays only in the Dance Hall (thier drummer is 13). They are still loose, but they are becoming quite enjoyable.

THE OUTPATIENTS--A heavy metal influenced punk band. They are a powerful new band with great potential. In under 2 months, they are already a local favorite. Especially memorable are the antics of the singer.

LUMPEN PROLES--This politically inclined trio is inspired by bands like JOY DIVISION and PERE UBU, but delivered all origionals in a unique musical style. Expect vinyl from them soon.

The address to write to about all ages gigs or CAPITLE info or for Day and Age magazine(50¢ and 20¢ stamp for copies) is CAPITLE/Day and Age P.O. Box 7168 Albany, NY 12224 Frederic G. Kahl or call for gigs Phil (518) 449-8644

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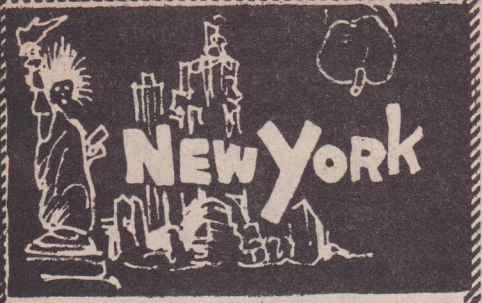

NEW YORK, NEW YORK

The gigs continue with such out of town bands as BLACK FLAG, T.S.O.L, ANGRY SAMOANS, MARGINAL MAN, HUSKER DU, VOID, REPLACEMENTS, POWERTRIP, WHITE CROSS, etc, etc. Between CBGB's and Great Gildersleeves, touring bands have two pretty good places to play. Both have problems, the worst being that Great Gildersleeves has an annoying habit of proofing. Luckily their proofing laws are more the exception than the rule.

The most interesting aspect of late has been a sudden flood of mass-media coverage. Written material has included a slam dancing article in the Village Voice which was pretty pathetic. Worse than that, though, was an article in People magazine. Even though the writer was barraged with talk about politics, scenes, drugs, etc., she still did a good job of making us look like the typical cement-headed idiots that the media has already established. Upcoming on TV are several reports on news shows and magazine format-type programs. Most people are dismayed by this sudden trend by the media. However, hopefully, one out of all these programs and articles will show the truth. It's highly unlikely.....

Vinyl wise--the URBAN WASTE EP is out, as well as "Let's Barbeque" by A.O.D. Also out is a 7-inch compilation on Big City Records, featuring NO THANKS, SAVAGE CIRCLE, U.V.,etc.....Also, HEART ATTACK's EP has been delayed. They are now back to a three- piece after the elimination of their second guitarist Danny. That's it for today.

Lyle Hysen

R.I.P. Patrick Mack
Lead Singer of the STIMULATORS
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Next issue:big NY new band report!

OUT OF THE RAT CAGE

Dave Parsons has been a consistent element in the New York scene since the early days of punk. While in Florida, he created Mouth Of The Rat, first as a xerox fanzine, and then as a tabloid sized production. Now Dave releases vinyl under Rat Cage Records. Here are a few comments gleaned from a visit to Rat Cage Record Store in New York City. Interview by Lyle Hysen.

D: Well, so we got to NY and it was like Ian MacKaye once said "Fuck man, this place sucks man", because it really did.

Cathy (Dave's friend): The only thing happening were the English bands.

D: We then met the people who hung out with the STIMULATORS, and they were real. We were really amazed by those people. So we printed an article on the STIMULATORS-mostly we writing about the people who went to see them. I started hanging out with them, and the fanzine grinded to a halt. The guy who was helping me publish it got real discouraged with NY-he got mugged and everything and went back to Florida. Things kinda gravitated to the 171A situation. We always kept on thinking We were gonna do another issue. We had a BAD BRAINS article written by this guy from North Carolina who saw them way before anyone knew about them. One of the main things he said in the article was "This is the East Coast's best kept secret". We had that article and some really good pictures by the guy who now takes MINOR THREAT's photos..Gary, he changed it to Malcolm Riviera. We knew Gary/Malcolm from down there; this band the CIGARETS which featured Jerry Williams who started 171A. So we kept thinking we were gonna do this next issue, but the news kept getting stale. Right about the time is when the first California stuff hit.

L: Is that when you started the record store in the street?

D: What happened was we were trying to do shows at 171A, we had this one show with EVEN WORSE..Well the owners wanted the place to be a big after-hours club and they kept having hassles with the police. Jery Williams was doing the sound, helped build the stage and the rest of the place practically single-handed, with Scott Jarvis and a few others. I figured this would be a great place for local bands and started getting a few people to hang out. About this time, the Fire Marshalls closed the place, so then it became a rehearsal place, and we were squatting there.

Photo by Vicki Haas

Dave and friend Cathy

D: When the place was turned into a studio, they kicked everyone out. That was the final end of Mouth Of The Rat. We moved over to St. Mark's, and were living in this girl's apartment. I had to make the rent, and had this record collection. I decided to go up the street and sell it. We did really well, so instead of paying rent we went out and bought more records, and figured that if it kept going well, we could get a storefront by fall. So, by then we moved back underneath 171A.

L: More people started getting "involved" in NY then?

D: I kept telling Jerry to have shows. You could rent the place for parties for $125 or something, so that's what we did. It never made money, and after a couple of BAD BRAINS shows the police came..

Cathy: BAD BRAINs shows were the best gauge as to how many people were involved in the scene. You could see it growing at those gigs.

L: So why did you decide to start the label?

D: I always wanted to put out records. It's like opening the record store-another dream.

L: Why was your first release the BEASTIE BOYS?

D: The people in the BEASTIE BOYS were almost the same people that I wrote about in the article on the STIMULATORS. Ever since I knew those I was watchin' what they were doing..so it was kinda natural for them to be the first choice.

L: That record sold real well.

D: It's going into its 5th pressing

L: Are you going to set up anymore gigs?

D: Yeah, but the first thing we gotta do is move the store. The landlord is a real jerk, and we don't want to make him rich anymore. We might move back to 171A, but..we're not going to mention any names, but there is this feeling that certain people might move in and call it home too..and I don't want to deal with that.

D: And I think there'll be a new issue of Mouth Of The Rat. See, there are all these people who are writing about the BAD BRAINS. Everybody and their brother has something down on them. It's really funny because most of the information is second or third hand. one fanzine said that "The BAD BRAINS started as a two-bit reggae band in NY and moved down to DC and jumped on the hardcore bandwagon and made it real big", which is total bullshit!! I don't care what kind of religious fascists they are. Now, there are all these stories floating around about BAD BRAINS and 171A, BAD BRAINS and Rat Cage, BAD BRAINS and MDC, but the biggest ripoff that I felt from the BAD BRAINS was the day I talked to H.R. for a couple of hours at the stage at 171A. we were talking about the times, the hassles, and, well he goes.."Dave, I think you should read the Bible". I was so dissapointed. I expected so much more from him. I've heard that line so many times, and I've read those pages so many times.I know what they say, and that ain't the solution. I felt so ripped off when he said that. Ever since then, I've never been able to give much credence to anything he says.

L: Any other records planned?

D: The YOUNG & USELESS is out now. We are trying to do REAGAN YOUTH, but they have recording-studio fright. They're very particular about their sound and it is holding them up quite a bit. Also, the BEASTIE BOYS are going into the studio to do a mini-LP. We hope to put out a "Benefit LP" to raise money for the store, with bands donating tracks. We are also re-pressing the NEOS second EP. There is also a possibility of a 171A LP. It would be DC and NY bands, the nucleus of what was to have been "The BAD BRAINS Compilation". And we want to do a NY HC 7" sampler with AGNOSTIC FRONT, CAUSE FOR ALARM, and others.

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REALITY RECORDS

Hey Max,

I'm under the impression that Ronald Thatcher (cute pseudonym, eh?) has an extremely disoriented view of the Philly hardcore scene. He is hardly an unbiased, honest "journalist' (and I use the term as loosely as possible), and is inept at describing the true essence of the "scene". Writing to you was undoubtedly just one more excuse to act elitist. Philly's bands and magazine-type folx go out of their way to alienate the "punks on the street", so to speak. As a college radio person, I've been spared their snobbish attitudes, but have witnessed it all first-hand.

People who were once your friends might form a band and then totally deny your existance, and just ignore you. If you don't have a bizarre enough haircut or fit into the current Philly trend, then forget it-you aren't worth the $5 you spent to get in. The BYO act like they INVENTED hardcore, and now they're anti-fashion (no "hardcore attire", so to speak) and if you wear spikes or whatever, you're out. Wear not what you like, but fit in or risk rejection from the "cool" crowd.

The BYO gig that was so successful in Thatcher's eyes (ha, ha!) was actually a total disaster except for the bands. Lots of stuff got stolen (albums from the D.J., my wallet, Big Mike's leather jacket, the hand-stamp at the door), Beebe broke his leg by some asshole slamming him, a guy and his sister got beat up by a couple of locals and couldn't even get help from a restaurant they ended up in, Becky Wreck and Sue almost got robbed. FLAG OF DEMOCRACY and CRIB DEATH both sucked out the ass, and the only band worth mentioning was MINOR THREAT, who were GREAT. The only things I can remember about SS DECONTROL was that they sold concert shirts (next they'll open for JOURNEY?) and some pig who stood on the stage pretending she mattered to the band. The gig sucked. The only thing that happened was that the BYO made bucks. That's why Thatcher is so excited, I guess.

A lot of us "old timers" who've been around since the Hot Club feel really fucked up about what's happened to what once was a thriving scene. So WHAT if "punk" is passe? The "punks" paved the way for these "hard snores" and now we just feel alienated by something we essentially created. The fucking elitist little kids who think they're it.

Philly's scene has potential, as soon as those who take over authoritative positions start realizing that without being human with the fans, they'll have no following and no unity and eventually no scene. And knock off this habit of forming bands just to see how fast they can play, and scream "anarchy" in 50 seconds.

By the way, if '77 punk is so fucked up, then forget anarchy. Who initiated the bridge between punks and anarchy anyway? In the mean time, I think I'll start going to coliseum rock concerts and being revolutionary on my own. At least until you kiddies are done playing around.

A truly concerned Philly punk

A RESPONSE FROM PHILLY BYO

Dear "Truly Concerned"; any criticism is worth considering, but your letter doesn't even offer that much. You do not express disagreement or difference-only insults and put downs. My response to the specifics in your condemnation is as follows:

Philly BYO began to involve all who were/are interested in building an alternative scene, with a permanent hall, and to be rid of elitism, authoritarianism, monopolies, etc. The result of the original publicity and early meetings was getting a variety of people, who were not all from the same "crowd". Some of the response has included negativity, but most of it is insults that have consistently been issued to anyone doing anything for the last couple of years. The majority of the feedback has been very supportive and encouraging. Also, there is alot of mail from places where people have less access to gigs, the scene, etc, who give additional and very inspiring support.

No one in BYO sets fashion or anti-fashion standards. The purpose is not to "rule", but to work with all who are interested in keeping the alternative scene going. You're entitled to believe that "old timers" from the Hot Club era, including yourself, "essentially created" the Philly scene, but I don't know anyone who feels responsible for "inventing hardcore" (should we condemn the youngsters in FLAG OF DEMOCRACY for not being around the Hot Club back then, when they were 9 or 10 years old?). Also, there's rarely evidence of a "bridge" between the early punks and the "hardsnores" and "fucking elitist little kids". (at least from the younger side of it). You seem to have a problem shared by many about the including of new people and ideas. There are many local hardcores who consider themselves anarchists, and there doesn't seem to be as much a gap between that segment of the scene and others (as there was in the past).

The Philly scene has been viewed by many bands and others from elsewhere, as well as many locals, to have more positive and human attitudes. From my experience within the scene, the feelings of those I know, and people who contact Philly BYO, I conclude that to the "punks on the street", this is the "true essense of the scene".

You seem to be detached because of your own choice, which you are entitled to. However, i think it would be more constructive to not alienate yourself from the young/hardcore "crowd", and to really look at your own attitude.

Your reaction to Buff Hall is unusual and unrealistic, in my opinion. Total disaster? Countless people from several

CHANNEL3 at Philly BYO

scenes, as well as many locals gave very moving responses to the show. SSD, whose van was hit by a car, expressed great feelings afterwards and said they wanted to do another gig in the future (also, their t-shirts are not "concert" ones, the way you describe them, merely the name of the band-what's wrong with that? Now they compare with JOURNEY?). Ian, who was hurt in that crash, thought the show was great. DJ Jeff Jenkins, whose singles were ripped off, still speaks enthusiastically about how highly he thought of it. This also applies to some others who had some kind of bad experience that night. The Ghetto Riders (a local biker gang) offered to help and watch, which they did, and the crowd was advised about the neighborhood before the first band. A van regularly shuttled back and forth to the train stop all night. But we do not control anyone's behavior. Some still chose to walk around the neighborhood, unfortunately. if you have ideas for dealing with that, I'd be happy to hear them.

It is ridiculous to charge that Philly BYO is out to "make bucks". Everyone involved has regularly put money into it, and is worse off financially (we've paid to get in, as agreed to at the first meeting). All money made at shows goes to the bands, expenses, more shows, and now keeping the hall going, which is unbelievably expensive.

If you want to be honest with yourself, you'll find that your participation in the scene is not under some authority. Who's denying your right to be yourself? Regarding Philly BYO, all input, ideas, criticism, or whatever, including yours, is welcome.

Lastly, it was strange to read about my being "disoriented". i haven't been accused of that since I was in high school and the authorities were under the impression that I was on drugs.

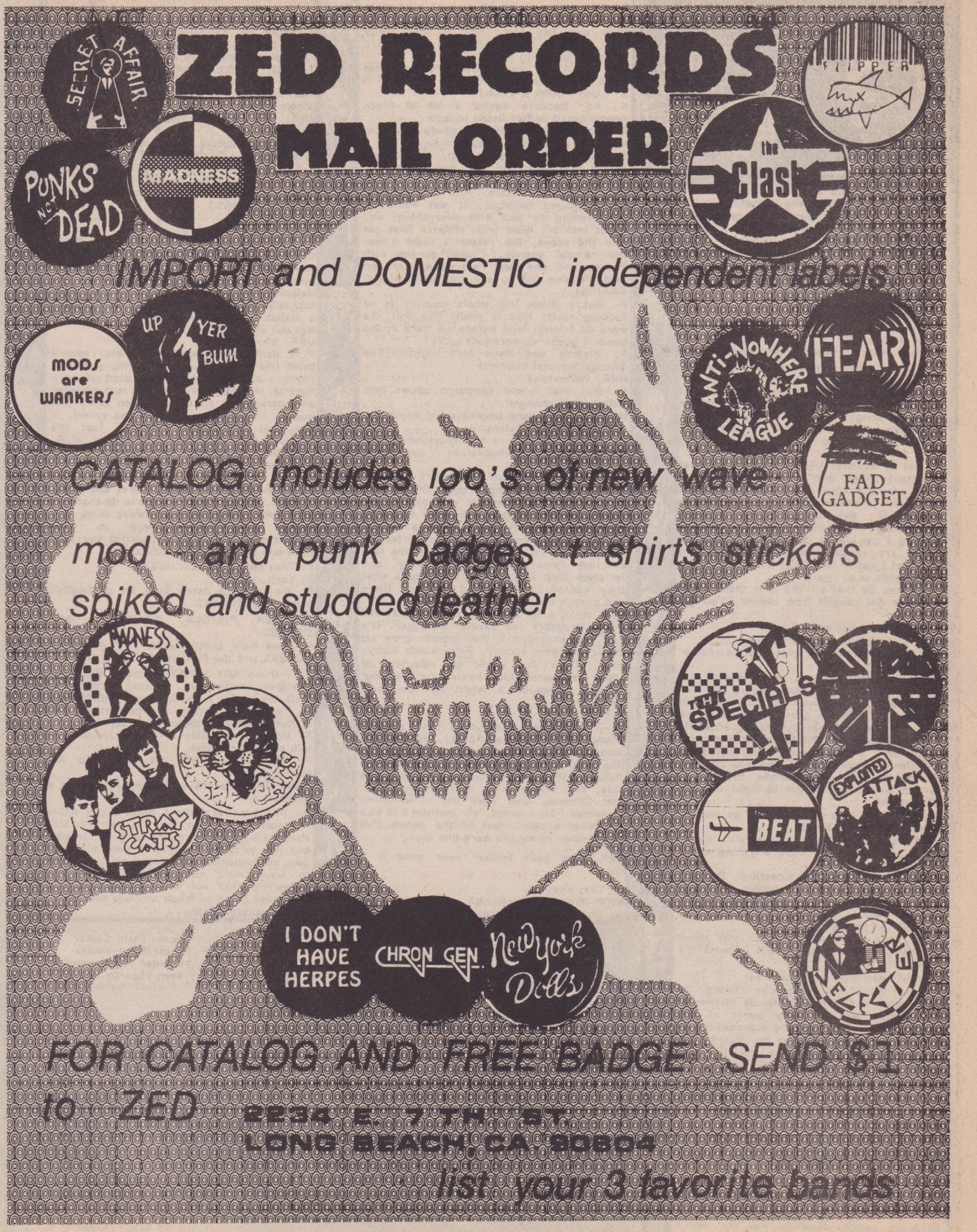
Ron Thatcher

PHILA. B.Y.O.
Strength & Unity

BETTER YOUTH ORGANIZATION
P.O. Box 40193
Phila, PA 19106

ATTENTION (YO): PHILLY SHREDS!

The Philly BYO had just opened their own hall, but Phila. Mayor Greene personally closed it down. Fear not, BYO will continue doing gigs in conjunction with other people, and urge interested bands to contact Robbie at (215)232-9959 for more information.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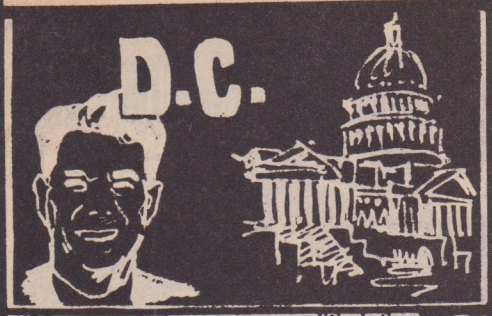


SCREAM

Franz Stahl-Guitar
Peter Stahl-Vocals
Skeeter Thompson-Bass
Kent Stax-Drums

Interview By Mitch Parker of G.I.

MRR: Your lyrics are more political than other Dischord bands. Why is that?

P: Well, probably because I write the lyrics, and they're usually written about the way I feel about certain things.

MRR: Can you say, "We're a political band"?

K: In a way, you could say that.

MRR: Does everyone agree with that?

F: What's so political about it??

K: A lot of things!

MRR: It's a little more obvious than most other D.C. stuff.

F: Well, you're probably right about that.

P: I'd say we're a political band because, be it world or personal politics, I'm writing about the things that affect me and that I think affect other people. Sometimes I write songs from a different tense, where it's more of a narrator or observer.

MRR: Do you keep up with what's going on in the world?

P: Not as much as I used to. But the most important thing, and I say it all the time when people ask us about being a political band, is just that it's important to be aware of everything. Even though sometimes I feel that "Fuck it, there's nothing I can really do about it". But I'd rather try to do something about it and say what I really feel about it.

S: It needs to be heard.

P: If you do that all the time then you're going to get caught from behind. You get surprised.

MRR: What do you mean?

P: If you can't keep up with things.

MRR: Is that sort of what "Laissez-Faire" is about?

P: "Laissez-Faire" isn't about people not giving a fuck; it's more about our not having any control over things because of the society that we grow up in, and how we're molded and run by the government, TV, and papers. That's what we read, that's what we grow up on. All our ideas are thought out for us, and you become "Laissez-Faire", you become blinded in certain ways. You've got to fight through all that shit.

MRR: So, do you see SCREAM as making people a little less blind?

F: If you can understand the words!

K: If someone didn't know anything about it, I guess.

MRR: That's a good question! Do you think a majority of the people who buy your record already know about this stuff?

K: Well, yeah.

F: In D.C.? Probably!

MRR: So, a lot do. But do you think someone will buy your record because it's good music?

K: And learn from it? I guess so!

P: I think so. Because living in Washington D.C., I'm constantly interested in things, and in many parts of the country you can't get the information we get here, or are exposed to. But in the more political songs, it's not like I'm "preaching to the converted" because I'm also converting me at the same time! I'm also trying to "get the devil out of me"! It's the only thing that keeps me going.

S: I can't believe you said that.

MRR: What??

S: He's getting deep!

MRR: Pete's a deep man.

S: You got it! I didn't think he had it in him.

MRR: Now let's get on Skeeter's case! Skeeter, you are very distinctive because there's hardly any black people in hardcore bands. How do you feel about that? Do you look at yourself as a ground-breaking individual?

S: Not really. I wouldn't want anyone to follow me. I'd rather they just stand on their own two feet. And if they really need my help, you know, I'm not a hard fellow to get along with.

MRR: But do you think it's bad that hardcore is biased toward white males?

S: I don't think it's bad.

K: No, because maybe a lot of black people would rather listen to funk.

F: It's not your color, it's where you're at and what music you're exposed to.

S: Ever since I was a kid, I've always gotten into rock and roll, because to me, JAMES BROWN and people like that were true rock and rollers. And then when I was a young teenager, it was HENDRIX enlightening my soul with everything, and I got into his head trip. When I first got into the scene, the reason I liked it was the natural energy. I used to jam with Franz, and one day Pete came over and said "You've got to see this band!"(BAD BRAINS)

P: But I think this whole country is so fucking racist that it smells like shit. We were all friends long before we were in the band. I guess we were just lucky.

F: History was made last night! (The Chicago mayoral election)

MRR: Definately!

P: But that whole campaign shows how nothing has changed.

MRR: Oh, it's gone backwards if anything, with this administration.

P: In fact people are so brainwashed that black people themselves can get brainwashed.

S: Sometimes. It's all a farce. Even what you're (Mitch) doing right there. It's classifying. I'm trying to get out of that whole scene! If I took a brother to one of the shows, and he just all of a sudden broke out on one of my friends from the punk scene, I'd smack 'em both in the face and say "you assholes", walk away, and let them both kill each other if that's what they wanted to do. But I can't sit there and preach to them.

P: I think a lot of the people we play for would probably call Skeeter a nigger. It's just the atmosphere that people grow up in- it's fucking society. We're kinda lucky.

MRR: Then you would be reluctant to blame someone for having a 'wrong' attitude, because it might not be their fault?

K: True.

S: That's right. Because I have many a friend who's father would say "What're you doing hanging around that nigger"? It's like they're Southerners, and they just thought that blacks outta stay on that side, and whites outta stay on this side, and Chinese, and Jews too. Everything classified. To a point, my mother was like , and to a point most of the people I've ever known in my life were like that.

MRR: Has your mother ever gone to a show?

S: Yes, she has.

MRR: What did she think?

S: She thought that we dress funny, Pete for sure can wiggle, and we had a couple of good songs.

F: See, we should start a campaign where it would be mandatory for all hardcore bands to have a black in the band! Or you just wouldn't have any rhythm, any soul.

S: Plus, I can cook chicken! But see, I've always liked having a challenge, not that this band is a challenge, but overcoming people's fears is.

MRR: OK, let's get into the BAD BRAINS connection.

P: Greatest fucking band in the world.

F: Besides the DAMNED.

P: I think when the DAMNED come here, they should open for the BAD BRAINS.

MRR: Are you all close personal friends of the BAD BRAINS?

P: Yeah.

MRR: Have they helped you out?

P: Yes, and we've helped them out. We've travelled around with them. And our first Wilson Center show, it wasn't the D.C. punks that got us on that show, or Malcolm (Riviera), it was the BAD BRAINS. The first time I saw them was at a Madam's Organ show and it scared the hell out of me!

MRR: Why?

P: I don't know-because I'd never seen a band like that. I just walked in, and Doc, Darryl, and Earl were just kind of back against the wall, and it was real crowded and dark, and all of a sudden H.R. just busted through the back of the crowd. it was just an intense feeling- just the tension and excitement, and as H.R. exploded through the crowd, they exploded into their song! It just blew me away.

S: So much power! When I first saw them, it was just like, "man, I want to do that!"

K: I know! It's like, you always think of a really hard band, only in your dreams-only like it came true! I'd say they were one of our biggest influences.

F: That and the BUZZCOCKS.

P: Yeah, vocally.

F: We used to listen to a lot of English bands, BUZZCOCKS..

K: SEX PISTOLS, SHAM 69, 999, DAMNED.

F: And ROY LONEY AND THE PHANTOM MOVERS and the FLAMIN' GROOVIES!

P: I think ROY LONEY is one of the great unknown songwriters. Getting back to the BAD BRAINS, I think they've influenced us most in terms of motivation and attitude, getting control of ourselves.

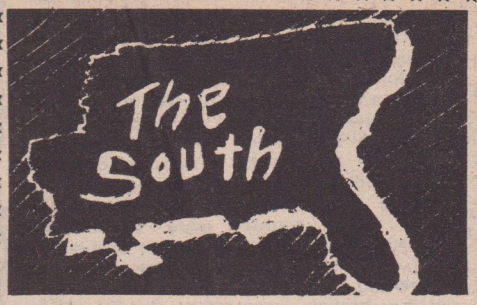
S: Most of the time I talk to Joseph, we talk about directions.

F: And Skeeter will get his Junior Jah card in a week.

MRR: Skeeter, are you going to become a Rastafarian?

S: No, because I don't think I can follow any form of religion, but I'm going to take heed. I'm probably going to grow dreads, but not to follow anyone. I want to be my own independent man. Although I may get to know more about that religion, and definately find out what it requires, but I'm never going to follow any one source.

MRR: Sounds healthy.



the KNOCKABOUTS present the the PUNK ROCKER & PUNK FASHION QUESTIONNAIRE

Do YOU look like this? Why? For insight answer these 20 QUESTIONS...

HUNTSVILLE, ALABAMA

Greetings from the deep south. Your magazine has helped us alot, showing that there is hope in hopeless situations. The scene here is small, extremely small, except for a few open-minded individuals. The only band, punk or otherwise, with any guts here is the KNOCKABOUTS. Naturally, the narrow-minded, money-seeking club owners won't let them play. They fear the truth, I suppose. The punks who come to their sweaty gigs are an odd assortment of short-hair rednecks, who think they are hardcore if they wear Sex Pistols t-shirts and wrist-spikes. These "punks", not to be confused with the term "punk rocker", have either never heard of, or dislike, DK's, MINOR THREAT, GANG GREEN, MISFITS, FREEZE, BLACK FLAG, etc. They seem to be more interested in fashion, or making impressions on the redneck populace. Also, they dislike the KNOCKABOUTS, bitch that the songs are too fast, cannot dance over 45 seconds without tiring, and always scream for BILLY IDOL, CLASH, etc.

Thanks, Domie Sharp
Greg Skalka

POSSIBLE ANSWERS:
"YES" "NO" "DON'T KNOW, DON'T CARE"

1) Do you rag punks (or the public) if they don't look like you?
2) Is a spray-paint shirt cooler than an isod shirt?
3) Is it cool to polish combat boots?
4) Would you pay more than $15 for a wrist-spike?
5) Have you paid more than $15 for a wrist-spike?
6) Do Reagan's domestic policies affect you?
7) Are the Dead Kennedys more relevant than the Sex Pistols to you today?
8) Is Johnny Rotten cooler than John Lydon?
9) Do you know what the phrase "Getting rid of the albatross" means?
10) Were the hippies assholes?
11) Are people still living in the 1960's assholes?
12) Are people still living in the year 1978 assholes?
13) Have you ever been harassed by a cop for no reason?
14) Have you ever harassed a cop for no reason?
15) Is "Kill the Poor" an example of mindless punk violence and rigid fascism?
16) Do you understand the logic presented in the lyrics to most Crass songs?
17) Is there a difference between a punk and a punk rocker?
18) Will you still consider yourself a punk rocker ten years from now?
19) Do you really think for yourself?
20) Is your life as boring and stupid as you are?

If you bothered to read this at all, and were honest with yourself, you show signs of hope in a virtually hopeless situation. Keep thinking and question all authority.

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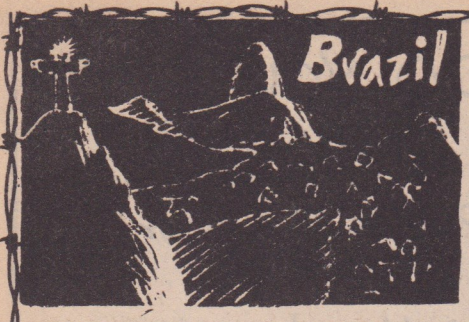


Dearies,

MRR is a marvelous mag, unique in it's genre around the world. It makes the whole punk/hardcore world get into togetherness, and that's THE revolution. I'm the bastard who wrote the article on Brazil's punks, and when Fabio of OLHO SECO gave me a copy of #5, I just couldn't leave it for a second. I even went to sleep with it by my side. You're doing a great thing. Alot to read, alot to know what's going on everywhere. And best of all is the certainty that the scene is growing all over this crucifucking world. I liked very much the article on Holland's hc. It's so fuckin' informative! Finally discovered where the SPEED TWINS came from. In the beginning of the movement here in Sao Paolo, the SPEED TWINS sound was more important than the SEX PISTOLS, but there was this incognito kind of thing. Where did they come from? So, now it's exposed, thanks to Tony Nitwit. I'm sure he will receive a flood of letters from SPEED TWINS Brazilian faithful fans. Another article I enjoyed very much was the one written by Dave MDC on their tour of Europe. I think this kind of narrative, in the form of a diary, is great fun and gives the reader the exciting sensation of living the thing while it's happening. As for MDC, their fame is growing in Sao Paolo.

Last Friday, when MRR arrived, Meire took her copy with her, from Sao Paolo to Rio, and punks there went wild when she showed it to them. It caused a rumpus here too. Can I use this word, rumpus?

Now the news. Last Saturday, the first big punk night happened in Rio De Janeiro (hot-as-hell). It took place at a circus, Circo Voador, and 9 bands played to 1500 people. Ony 100 of them were punks- Rio's movement is starting now- but punks they became from that day on. The established press gave large coverage to this event, and were in total sympathy. Our country is in such miserable shape (job and food riots occur frequently in S.P. and Rio), but thanks to the enthusiastic punk movement, youngsters (and oldsters) from the whole country are identifying themselves with the consciousness of the scene and bands. It is spreading from the upper north to the deep south. Rio has 3 great new hardcore bands: COQUETAL MOLOTOV, EUTANASIA, and DESCARGA SUBURBANA. These bands made a strong impression during that show.

Photo by Ugo Romiti

As for the "older" Sao Paolo bands, they're getting better all the fucking time. LIXOMANIA, for instance, were a surprise, even to their fans. Assured, tight, thanks to constant gigs. As for the INOCENTES, I recall an old nonsensical joke: "To be tight, you have to be drunk: Titus Andronicus". I mean, Ariel the vocalist, was so drunk and gave such a hunchbackish performance, that I had to smile at the thought of the INOCENTES already "decadent". But no, they were at their best:provocative, ferocious, and aggressive. Many steps ahead of their last show. COLERA, one of Brazil's best, unfortunately didn't get to play until 4 AM, after many hours of discharged emotions. But Redson, their singer, ordinarily furious, was even more so that night. They played a great sey anyway. PSYKOZE and RATOS DE PORAO were the other 2 bands from S.P. billed that night. PSYKOZE provided the amateur hour. Morto, the singer, was impersonating Sid Vicious in that scene in "The Swindle", dressed in white tuxedo, wanting to "kill" the audience-which he only didn't because there was no loaded gun around. Then a new all-female band made their debut- ZONA X. They didn't have their regular drummer with them, so it was more of a jam.

The next set was RATOS DE PORAO. Their average age is 16. They want to achieve the reputation of being the fastest band around. Because of that, they sound too hasty sometimes. One of their songs is only 18 seconds. Joao, their singer, composes great, memorable songs, with singalongs of spontaneous verses, but now with their "quickmania", it's hard to tell one song from another. They're so young and tight though, that anyone can tell that they'll be great in time.

So, besides the state of our poverty (and the devaluation of the cruzeiro-our money), were living in a great and optimistic time. Even the daughter of Rio's governor (he's a popular leftist who was banned from Brazil by the Military Dictatorship, and lived in exile for 10 years, and recently returned to be elected by massive support) gave an interview to Brazil's version of Playboy, and expressed her frantic sympathy to the Sao Paolo punk movement. Neuzenia said that because Brazil is such an impoverished third world country due to capitalist circumstances, that the whole nation can be considered punk. Yes, alot is happening, though the price of bananas is getting higher every day. In Sao Paolo, for instance, the Popular Democratic government is up to new idead and overtures. To the punks, a passage through the "crack in the wall" is going to be offered. The current rumor is that the influential, open-minded men who went to the Punk Festival, "O Comeco Do Fim Do Mundo" last year, and saw the positive side of it, are convincing those responsible to off er the 17 parks of S.P. to the punks for free gigs. They believe punks have something to show and say, and alot to do. And the punks are energized enough to go and give them a knock-out (not to say a 'fuck off", if that be required).

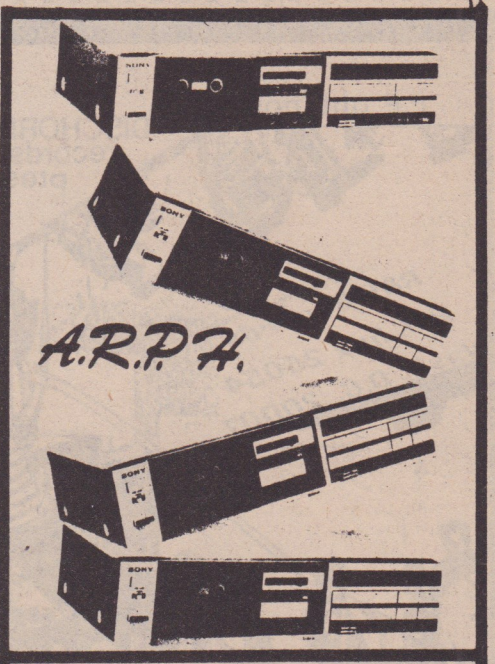
In the largest of towns in the state of Sao Paolo, the punk scene is growing too. In Ribeirao, a city with 500,000 people, there's a band called ESTAGIO ZERO, who are very good. In a town where maybe there are only 10 real punks, they are playing to everyone: students, outcasts, prostitutes, transvestites. Other cities like Santos and Campinas have bands too, like PESADELO and DESPEJADOS. It's growing, it's growing!!!

Antonio Bivar
Rua Antonio Ache, 193
Ribeirao Preto- S.P.
14.100 - Brazil

Photo by Ugo Romiti

Above: Japao(ex-PSYKOZE's bass) and Mingau (guitarist of RATOS DE PORAO)

Below: Sao Paolo punks



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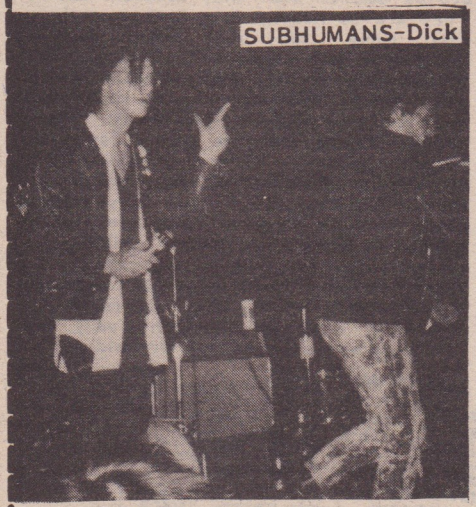
Hello again. It's Dig here again with more ramblings about the U.K. punk scene. Firstly I'd like to thank all the bands and individuals who bothered to write me after seeing my piece in #4. Unfortunately I still haven't replied to many of the letters thru' lack of money for the postage. If you wrote-my sincere apologies, o.k.? If you write for a tape of ANTISECT, you might like to know that they are soon to have a 12" E.P. available on Spider Leg Records, so watch out for it.


SUBHUMANS-Dick

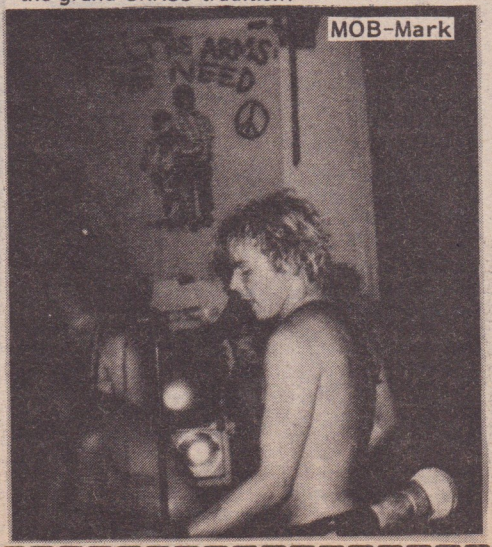
Well, the U.K. hardcore scene seems to be entering a very interesting and ecouraging phase at present. We are now witnessing the emergence of what might be termed the 4th or 5th generation of U.K. punk bands, and these promise to be among the angriest, most politically aware and with the most music- biz suss we've ever produced. To get them into their true historical perspective--here's a short, very personal, U.K. punk history lesson.

Well, in '76 we had the originals; they were the catalysts--no more or less than that. Within a year they were redundant--the PISTOLS had burnt out, the CLASH sold out and the DAMNED copped out. Hence came the arrival of the 2nd wave (circa '78)--these were the bandwagon-jumpers, mostly now thankfully anonymous, but included the ANGELIC UPSTARTS UPSTARTS and U.K. SUBS for a long time were regarded as the hardest of the hardcore punks). This period was when the scene was at its lowest ebb, often degenerating into random violence, usually at the hands of racist thick-heads. Meanwhile a phenomenon known as CRASS was emerging in Epping Forest, north of London, which was soon to take the already- stagnating punk scene by storm. CRASS did gigs and records on a totally D.I.Y. basis, and were the originators of the "hardcore-political-punk-noise" sound. The sheer mental and physical energy they expended at their gigs made a mockery of their punk contemporaries, and showed up the like of the SUBS and UPSTARTS for the bland, unthinking rock'n'rollers that they were (and still are).

The early eighties saw the first signs of a punk resurgence here--this unfortunately coincided with the media-mega-hyped (non) movement-- "Oi! Oi!"--which fooled, misled and conned a lot of gullible people for a time. This period also witnessed the birth of 'new' punk bands like ANTIPASTI, EXPLOITED, CHRON GEN, VICE SQUAD, etc.; all were young bands who were influenced by the original punk bands but had taken a few years to reach prominence. True to form, the majority had sold out/blanded out within a year, just like their heroes. The bands either moved to major labels (VICE SQUAD to E.M.I.-such hypocrisy!) or their "independent" label affiliated with a major--(Secret with Virgin Records). I am still totally amazed at how quickly and easily these bands succumbed to the same old dangled carrots of money, fame, etc.; had they really learnt nothing from the examples of their punk predecessors?

FLUX OF PINK INDIANS-Colin

Which brings us to the present, and the new generation of mostly CRASS-inspired hardcore political bands such as--FLUX/DIRT/SUBHUMANS/CONFLICT (tho' CONFLICT also have a considerable "Oi!" influence which makes me (and others) wonder about their real attitudes). Also the SINYX, RUDIMENTARY PENI, MOB, AMEBIX and many more without records out yet--such as ANTISECT, APOSTLES, KRONDSTADT UPRISING. All of these bands actively shun the lures and perils of rockstaritis (that virulent disease expertly diagnosed by "Doc" Jeff Bale!) in the grand CRASS tradition.



MOB-Mark

There are at present, however, also a group of more indirectly-CRASS influenced bands who agree with CRASS' political philosophies etc., yet compromise too much in their dealings with the music biz. For instance, bands like DISCHARGE, DISORDER, CHAOS U.K., VARUKERS, often play gigs with high admission prices, and also play in Establishment venues and clubs using rip-off promoters, agencies etc., rather than arranging all-ages gigs in halls, youth clubs etc., on their own initiative. People often presume that CRASS and DISCHARGE are pretty similar in ideas and attitudes--to a certain extent this is true--but although both bands deal with similarly lyrical subjects and are musically in a similar vein (DISCHARGE merely souding like a CRASS L.P. at 45 r.p.m.!) it is there that the similarity ends. For example, the fact that DISCHARGE are not in charge of their own label means that they have minimal control

D.I.R.T.-Dino, Gxist, Lou

over the price of their releases. In addition, DISCHARGE charge a hefty 350 to do a gig-- the fee is the same irrespective of whether the person organising the gig is a high-powered London promoter, or a well-meaning punk organising a gig for them in a local village hall. By comparison, CRASS charge an all-in price of 200 which includes support band (usually DIRT), the P.A., everything. This difference means that CRASS, FLUX, DIRT, etc., gigs are half the price of DISCHARGE gigs here. CRASS also only ever play benefit gigs--all proceeds are usually donated to the local peace, animal rights groups. Please don't get the idea that I'm slagging off DISCHARGE here though; I mean, I love their music and respect their pacifism and anti-war sentiments; it's just that they appear to compromise on their "Anarchist" ideals in their dealings with promoters, and the music biz in general (possibly a case of "latent" rockstaritis here, eh Jeff?). Actually, I don't know if they still regard themselves as "Anarchists" anymore. Many of the newer political groups deliberately avoid labelling themselves "Anarchists" presumably because the work has lost a lot of its meaning thru overuse/misuse. Instead they prefer such equally-meaningless (in my opinion) labels as "Nihilist", "Anarcho-Syndalicalist", "Libertarian Socialist" or just plain "Extentialist"!

Even CRASS are beginning to receive some criticism (for their beliefs and ideas) by some of the newer political groups, although of course there is no way that CRASS D.I.Y. punk philosophy can reasonably be criticised. Some groups are emerging who agree with the Anarchist attitudes of CRASS, but who disagree with the passive, non-violent approach adopted by them. CONFLICT are one such group--they advocate Direct Action against, say, nuclear bases or animal torture laboratories, rather than demonstrating outside them peacefully. Also, some groups are appearing who are opposed to CRASS'

"preachiness" and specifically the way that many 'CRASS-punks' appear "brainwashed" into the "Anarchy, Peace and Freedom" way of thinking, almost to the absolute exclusion of all other modes of thinking. VERBAL WARNING (a local band from Nottingham--address--86, Leamington Drive, Chilwell, Nottingham, NG9 SLN, England) are such a group--they believe in individuality, free thinking, and also believe that the CRASS/DISCHARGE etc., Anarchist- propaganda-bombardment is as bad as any other type of propaganda, and therefore should be ignored. In other words-THINK FOR YOURSELF! (Please).

Now on to something else. BLACK FLAG recently played a few dates over here- I didn't go because none were within easy reach. But friends who did said the gigs were very, very sparsely attended. I find this puzzling, because after the DEAD KENNEDY'S, BLACK FLAG are the most popular U.S. punk band over here at the moment. The fact is that the majority of UK punx are very blinkered in their attitude to foreign punk bands. Their arguement usually runs thus- "Well, we invented punk, so we must be the best!" , which is of course TOTAL BULLSHIT!! The bacis reason is, I think, lack of information about these bands reaching our shores. I mean, it seems to be all one-way traffic- even the most mediocre Britpunk outfit gets American exposvre in zines like your own, and possibly even airplay. But very little in the way of communication takes place in the opposite direction across the Atlantic. I doubt if I ever would have heard about such excellent bands as MINOR THREAT, NECROS, CRUCIFIX, M.D.C., ARTICLES OF FAITH, RATTUS, KAAOS, TERVEET KÄDET, etc, if I wasn't in direct correspondence with people in their respective countries. As Dave MDC correctly pointed out in his article on their European tour, there are no nationally organized zines along the line of Flipside, MRR, here. Only the capitalist- owned Sounds and NME go nationwide, and nobody believes what they say anymore anyway. There is positively no hardcore on the radio either. Generally speaking, up and coming bands here get known by gigging, and the network of cheap underground local fanzines, which often have ridiculously low circulations (100-200 usually), but when taken all together, can be very effective at getting a band known. Also, it may sound obvious, but up and coming bands get plenty of exposure by having their logos written on the backs of their friends' jackets!! It's primitive, but it is effective. It's quite a thriving punk pastime-painting your favorite record cover on the back of your leather jacket, often with astonishing accuracy and detail-many of them are real works of art!

Another problem with many U.S. punk releases here (when you can track them down at all, that is) is the cost- imports can be anything up to twice the cost of home-produced records. So unless they are at least twice as good as UK stuff, the average UK punk will not buy them, period. Besides, the production on many US high-speed thrash records I've heard hardly bare comparison to the sheer skull-crushingness of say, DISCHARGE or GBH records. Most US thrashers have the speed, but many lack the power in their records, and it's this combination of speed, power-loaded guitars, and fast steady drum beat that make the best UK thrashers so popular, and imitated. Admittedly, DISCHARGE and GBH benefit from Clay Records having the resources to utilize massive 24 track studios to get their distinctive sound, so it's only natural that own-produced 4 or 8 track efforts should, in comparison, sound so wimpy. Another reason why American hardcore bands are not very popular here maybe is because a helluva lot of Britpunks do actually prefer the plodding rock'n'roll of the likes of ANTI-NOWHERE LEAGUE, unfortunately. Anyway, I'll stop moaning and sign off here, chums- "Jolly good show, wot? Hearaaay!"...Ha Ha Ha.

Resist and exist!
Love, peace, etc, Dig
Oi! Oi! Oi! (snigger)

Acts Of Defiance
Ref, 40, Stratford Ave
Grangetown, Sunderland
Tyne And Wear

Momus
Mick, 19, Abbots Way
St. James
Northampton

Social Disorder
Olly & Andy, 16 Mill Rd
Devizes
Wiltshire

Terminal Illiteracy and
My Pet Hedgehog Eats Spikey Anarchist Punx
Steve Illiteracy
15, Lady Lea Rd
Horsely, Derby

Dawning Of A New Error
Dig, 42 Hazelwood Rd
Nottingham

No New Rituals
Shona & Elize, 20 Murderdgan Rd
Newtongrange
Midlothian, Scotland

Moral Danger
Kalv, 48 Chetwynd Rd
Chilwell
Nottingham

Return Of The Naive
Steve, Flat 6
11, Cross St, Chesterfield
Derbyshire

Freedom Construction
Fleaty, 31, Harrow Close
Lower Stratton
Swindon, Wiltshire

Constructive Propaganda
Phil, 7, Skiddaw Crescent
Distington
Workington, Cumbria

Fuck And Vibrating Nipples
Roger, 45 Dogwood Close
Northfleet, Kent

Obituary
Mick, 16, Cold Blow Crescent
Bexley, Kent

Final Curtain
Plebb, 13, Maycroft Ave
Grays, Essex

Asylum
Dave, 104 Franklin Rd
Penkhull
Stoke-On-Trent
Staffs

Rudimentary Peni
47, The Crescent
Abbots Langley
Hertfordshire

Six Minute War/Fallout
Rob, 9 Wessex Ave
London, SW19 3DT

Discharge
c/o Clay
26 Hope St
Hanley
Stoke-On-Trent
Staffs.

Chaos UK
Andy, 20 South Rd
Portishead
Avon

Disorder/Amebix
3, Summerhouse
Tickenham, Avon

Crass/Flux
c/o Rough Trade
137 Blenheim Crescent
London, W 11

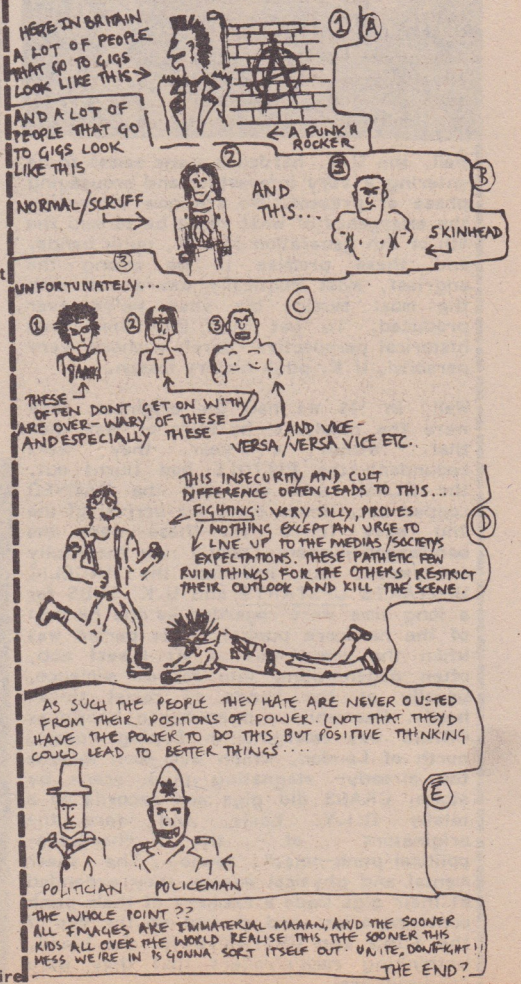
Psycho Faction
Sean, 8 Dent Pl
Cleator Moor
Cumbria CA25 5EE

Subhumans
Dick, 2 Victoria Terr
Melksham Wiltshire

Antisect
21, Dee Walk
Grange Estate
Daventry, Northamptonshire

THE LATEST FROM KALV

British punks are preceded by their own legend, mostly that is, the standards and attitudes set by the PISTOLS and the punks of '77. As with most places, most punks here are heavily into the image, the ego-trip, posing, and contradicting- if they got off their arses and tried thinking/participating instead of blindly following/imitating the way daily brainwash papers like The Sun made them out, we could really go somewhere. Admittedly, there has been a lot of change in certain areas (thank fuck), notably with the emergence of CRASS, FLUX, etc.-bands that are doing a lot of work to help the positive thinking side of British punk to prosper by giving bands the breaks, releasing records at non-rip-off prices, organizing gigs, leafletting, etc. Many good bands have been heavily influenced by them and do all they can (and some con and pretend to) to spread the feeling of awareness. The only thing that pisses me off with these bands is that they are often overtly anarchistic, i.e. alot of them are as bad as what they complain about. They are so heavily into their own thing that many will not accept/try to understand any bands or individuals that oppose anarchy. (As with NAPALM DEATH and VERBAL WARNING- bands that stand against punk/anarchy conformity- these are the bands that are gonna have real trouble getting across. They don't look/act/think as stereotyped punks do- they'll be lucky to have any vinyl output ever, because they're not 'safe' or in demand, their music is still too extreme/rough to have any commercial appeal. A minor point really, but it points to the fact that when it comes to practicing what they preach, very few bands are as perfect as they pretend.



There are alot of excellent bands over here, but unfortunately they're outnumbered by 'popstar' bands (or bands with that sort of attitude). Having read a few recent U.S. zines, I was disheartened to hear how seriously most U.S. punks are taking the EXPLOITED-check Flipside #37 for yet another pathetic set of contradictions/expressions from the over-glossed one Wattie. There's a fair amount of these sort of bands in the U.K. I'd advise punks anywhere to analyse these bands in detail, compare attitudes, think them out, etc, before accepting them, buying their product, making them rich, and allowing them to sell themselves/ourselves out all over again. The EXPLOITED have brought violence and a pathetic set of morals for the gullible non- thinking punks to adopt. A step back, I fear, because a lot of bands here are adopting their stance and acting similarly.

GBH quickly degenerated from 'promising' to heavy metal droning, picture discs, rip-off product, etc. (A jibe at the most obvious one). I don't think it would be fair of me to go into great detail on these sorts of bands;that'd only make me as bad as them...stay aware and stay away from 'em!

There is a very strong anti-American feeling among British punks. They're very against the American lifestyle, capitalist extremity, and often (pathetically) the one-minded approach to many U.S. bands' lack of bondage clothing. Having said that, the KENNEDYS are still one of the most popular bands here, CH3 are popular due to the great success of their "I've Got A Gun" EP..MDC proved a lot when they came here. The punx here either love or hate U.S. bands, unfortunately most fall in the latter category-but from what I can gather, U.S. punx hate us 'cos we either don't play fast enough or dance violently enough-all immaterial, kids, the sooner we all overcome this snobby attitude and the communication it seems to mar, sooner we can help each other/ourselves. Kill this prejudice!!

ANTISECT

Most of the bands here are very 'standard' sounding, too repetitious, most of them trying too hard to copy the punk shock/success of early punk, or the football (soccer, that is) hooligan tactics of the Oi bands-most that emerged with the sudden punk resurge of '81 have shown signs of a sell-out/contradiction. Many of these bands have mellowed/blanded in the attempt to make more money-the common excuse is always "We've gotta get across to more people"-coincidentally, these are the same bands covered by the (very biased to certain movements/bands) music weeklies like Sounds (although it is the only one to go into punk/hardcore in any detail really). What we lack and desperately need are mags like MRR to point these things out to the kids who generally accept these bands on account of their 'promising' debut material and allow themselves to be ripped off because they don't know any better. The only national punkzine here is Punk Lives, a pathetic ripoff collection of glossy color pix with a few, usually meaningless, interviews, it costs 70 p!!! Someone is making a lot of money out of others' ignorance. Instead of encouraging the underground punk scene, it promotes 'stars' and kills it. The sad thing is the ignorance need not exist. I hope you participants (much better word than fans) in the U.S. haven't been conned, either with import copies, or if you've sent for it.

Like the U.S., we have alot of good thrash bands here, more isolated though, as most UK punk bands are very 'standard' sounding- basic Oi, football chanting, plodding, etc- but our thrash bands are mostly all excellent. Musically, there is a difference between our two country's style of thrash-most U.S. bands seem in some sort of race to see who can play the fastest-as such, a lot of power is lost through the sheer extremity of it all. Most UK thrashers are slightly slower, yet seem more effective on first listening. Check the production and power on the first DISCHARGE LP. Check out:

DISORDER: (total nutters in all aspects and one fucking helluva mad live band-guarantee if DISORDER ever go to the US you people will love 'em. Update-they and AMEBIX now squat in a derelict office block, with electricity, etc).
CHAOS UK: (excellent musically, but I'm not too sure about their attitude..)
SUBHUMANS: (brilliant band that combine thrash with intense musical breaks, brilliant lyrics, etc. The SUBHUMANS have provided our punk scene with a much needed breath of air and broken a lot of barriers. Get their records whenever you see them-you'll not be dissappointed).

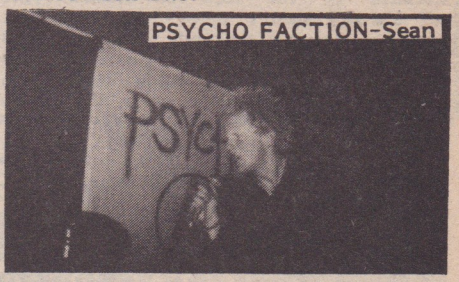
RUDIMENTARY PENI: (brilliant, extremely original thinking and lyrical band-I don't know much about them, no one seems to).
POTENTIAL THREAT: (are a band I feel I must mention, as very few people this side of the Atlantic know about them, not to mention in the US. They had a brilliant self-financed 5 track EP called "What's So Great Britian" released in '82. For some reason or other they've remained very unknown, which is a pity, because they seem really great. Imagine a more political version of DISCHARGE meets SIN34 and you may be on the right track. Their lyrics are refreshingly anti-nuke/government/animal abuse. Sometime in'83 they should have out a new EP and LP, which they promise to be a killer. watch for this band).

ANTISECT: (are a band a lot of people are raving about. And for good reason. Musically, they are very DISCHARGE-like, but much subtler and thought-provoking. Many of their songs are really atmospheric, sung with real care- if you can suss that out. they've been doing allot of gigs with FLUX recently and now refuse to play for more than 1.50, something I consider very healthy. watch for vinyl..)
ASYLUM, SKEPTIX: (up and coming thrash bands. Both from Stoke, the former really mad, the latter your basic thrash.
VIOLENT UPRISING: (very DISCHARGE-influenced, from Plymouth).
HEALTH HAZARD: (from Lincolnshire, should have an EP out soon on Riot/Clone Records- sing songs like "Big Fat Yankee".
VERBAL WARNING:(are the only band from my hometown Nottingham that I feel are worth mentioning. VW sign themselves away from labels completely with basic hard-hitting lyrics that'll leave most people feeling guilty after hearing "What's Your Label"-a vicious pisstake of everyone that

VERBAL WARNING-Dayve, Paul, Colin

is overtly conformist in their dress/thinking/ style. The reason that they're not popular is because most of the abusive, so-called thinking audience cannot take anything out of their programmed 'norm', especially when in the back of their minds they know VW is right. Dayve, the singer, laps up this sort of reaction, confirmation of the ignorance he/they stand against. A truly underrated band, especially as they're one of the very few totally open minded bands in England at the moment. Strange how all the punks can shout "wanker" at Dayve, when it's him (and Dig) that organize all the decent gigs around here. They've been recording recently, and should have a couple of tracks on a Nottingham sampler EP out soon. (Again organized by them). This band deserves a break, so give it to them. The address for more info is..Paul/86 Leamington Dr/Chilwell/Notts/England.

PSYCHO FACTION: (are another band that impresses me a lot. They come from Cumbria, a desolate area in the north of England. P/S organize gigs for many passing bands and most of the activity in that area. There is alot to complain about where they come from. The massive Windscale Nuclear is practically on their doorstep and poses a potential threat due to radio-active leaks and the scary proportion of cancer deaths. This comes across alot in their lyrics and the handouts/leafletting they do. Musically, they're good, fast, and effective- early CRASS meets DKs.


PSYCHO FACTION-Sean

FLUX OF PINK INDIANS: (you all know them, I think. They are by far one of the most important bands in the UK. A very powerful, meaningful band, both musically and as individuals. FLUX are doing all they can to help bands/give them the break, and most importantly, break down the barriers between band and audience by treating their followers as people, as not as fans-there's a big difference. Take heed...

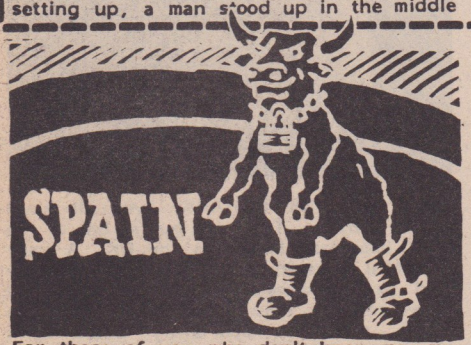
The best vinyl compilation of present, undergroung, up and coming Brit bands is "Bullshit Detector #2", on Crass Records. It;ll give you a fair idea of the musically great variance between bands over here..
Finally, I'd like to point out the problem with audience/gig goers here. The drastic difference in dress sense. There are 3 categories-punks, skins, and normal dudes. The problem that often arises from this difference is caused by prejudiced punks or skins. Admittedly, this has improved one helluva lot in recent years due to certain bands' controversial and non- conformist dress sense-sadly, not altogether though. At a recent DISCHARGE gig in Stoke, I counted 6 major fights-all pathetic and unimpressive. No one ever

wins!! Overcome..Do you have the same mindless morons over there? (Ed.- I thought they were all over here!).
Looking back at this piece, I've a feeling a lot of people are going to take this as an over-the-top ego trip on my behalf. Obviously it's not meant to be that, but an attempt (feeble?) of mine to make you people in the US more aware of our scene/attitudes/ideals. If you'ld like to slag me off or have anything to say about what I've written, or would like to swap zines, live tapes, ideas, or whatever, I'd love to hear from you now!. Stay aware!
Kalv/Moral Danger

You may have heard that CRASS organized a squatted gig in London towards the end of last year. Well, we managed to play up there (as well as about 15 others, FLUX, CONFLICT, CRASS, OMEGA TRIBE, DIRT, POLEMIC, and POISON GIRLS included) and were most impressed by the success of the event.
This prompted us to try and squat a venue in Bristol, as none of the clubs here will put on shows for DISORDER, LUNATIC FRINGE, or us (AMEBIX), as we might attract the wrong sort of audience, despite the fact that there are a lot of punk bands in and around the Bristol area. Boobs (DISORDER) and a couple of people from our squat went round to break into a church hall in the St. Phillips area, only to come back and tell us there was no electricity. We had put up posters for the event and got it announced on Punk & Disorderly (Radio West punk show, 9 - 10 pm Thursday nights) but we couldn't specify where it was to take place, as the police would intervene before we had got into the place. Everyone met in the crown tavern at 2:00 pm on Easter Sunday and luckily we managed to get a generator and moved into the place. Needless to say, the police turned up, but once we had satisfied their curiosity, and shown them that no damage had been done to the premises, they left us to it. We got all the gear set up, and managed to wire up the electricity by using the supply for the house next door, and the show was on.
DISORDER decided to open the event, as they wanted to able to get drunk during the night ahead. They played a fairly short, tight set of all the faves, but only a handful of people were jumping around, because of the lack of alcohol (the off-license doesn't open 'till 7). Some amplifier trouble delayed the next band CHUMBA WUMBA who I have neither heard of nor seen before. While they were setting up, a man stood up in the middle of the hall and started shouting some anti-war lyrics. Some people were telling him to sit down thinking he was just some drunken idiot, but when he finished the last line of his verse the band burst into their first song and the man took his place as vocalist. They were really good, a sort of CRASS style, but far more complex in its arrangement. They also combined some acting into their music. A man with a TV set on his head, and the bassist smearing himself with red paint, dressed just in a pair of underpants. The audience was

dumbfounded by their performance and they are certainly a band to look out for in the future. Next up were RANCID, who played standard punk rock music, obviously meaning well, but the message didn't seem to come across, although a few people were dancing by now. SMART PILS were next up and played a really good set of mixed music, some slow, some fast and also gained a good audience reaction. CHAOS U.K. came out to play with their new singer 'Mower' and played a good noisy set of fast punk, including the slower songs "Victimised" and "Farmyard". The outstanding numbers were "4 Minute Warning" and "Kill Your Baby", both from their debut single. The police came back to visit during their set, although we didn't allow them in, and received a second rendition of "Victimised". Local heroes LUNATIC FRINGE played next, really tight set. They played some fun tunes like "Bristol Buses" and "Mail Order Rebels" which are great fun to fall over to. They finished with "Who's in Control" from their first single, and got a great audience reaction. In return, AMEBIX played last and we were pleased with our set, playing some new songs from the forthcoming 12" EP for the first time. We got a good reaction from the crowd too, the gallons of cider having had the desired effect. At the last minute the A-HEADS turned up to play about 1½ songs, as we had to get out before 11 pm, as the police said they would be around to check up on the place. There was no trouble whatsoever and it was most rewarding to have pulled it off OK. Apparently there have been other venues squatted around the counry recently too, so it seems that it may prove to be a viable alternative to playing the shitty clubs that charge over £2 and rip off the bands. I don't know about the law regarding squatting over there in the land of milk and honey, but if you can do it without getting hassled by the pigs, then it is adviseable. Anyway, that's all for the moment. Cheers then.

Strength Through Unity,
Aphid Amebix
NO GODS
NO MASTERS



For those of you who don't know me, my name is Eric Reed. I live in Grass Valley Calif. My dad's job brought us here to Madrid. We've been here for the last 4 months, and what an experience!
There's 10000's of punks and punk bands in Spain. The best of which are: ULTIMO RESORT (LAST RESORT)--they have the best female singer I have ever heard and sound very reminiscent of the early DKs. Another one is LA BROMA DE SATAN (SATAN'S JOKE), they have just released an album called Desperacion (Despair). It's good fast H.C. but the record was produced badly and sounds a little fuzzy. Sometimes the vocals are much louder than the music. That didn't stop me from buying the record though! O.K. LOS KRONOPIO (?) have nothing on vinyl but have put out an underground tape, that sounds really good. Their style is a lot like FLIPPER but funner and not so depressing. O.K., one more, SINIESTRO TOTAL (TOTALLY SINISTER). This is more new wave than punk but is still exceptionally good. For some unknown reason there is little or no American H.C. here. The DKs are one of the most popular bands, but no one has even heard of BLACK FLAG or any other great bands from the U.S.

There's lots of clubs but I've only been to two. One is the Rock-Ola and they have punk gigs every weekend. It's much like the On Broadway. Another one is The Sitting Bull. It's more like the Elite club except not as thrashed. It has a very

comfortable atmosphere and has been holding gigs for a long time. The clubs here rarely ever close because the punks don't thrash the places or scam into shows like they do in S.F.

There's little or no police hassles. But that's probably because there's no drinking age in Spain.

Unlike the good ole U.S. there's no friction between different groups of people, such as punks, jocks, rockers, gays, and hippys. Everyone is accepted for who they are, not what they are. And that makes it a lot easier walking down the street!

There's still signs of the last elections just about everywhere you look, there's spray paint, signs, posters, and leaflets of different parties such as "Solidarity", "The Communist party", "The Socialists", "The Christian Democrats", and last but not least the "Anarchists". A Socialist president named Felipe Gonzales was elected recently. When I talk to my spanish friends about politics they always say they don't like the U.S. military bases stationed in Spain because of the USSR having missles aimed at them. They say that they're always worried that the U.S. and the USSR will get into an argument and Spain will be blown up. They wish that the U.S would just pull its military out of Spain altogether.

Franco is a person of the past, and the punks talk of him with dread, although he died before most of us were born. He reigned a nightmare on the Spanish people, getting his start from his good friend A. Hitler. Thousands of innocent people were murdered while Franco was in power.

Everyone is more or less happy now with the new Socialist government because it means less poverty. But like every new government, it will take some time to be tested.

So that's my report from Spain. Punk is alive and definitely thriving here in a country that has few prejudices about how people choose to live and express themselves!

Adios
Eric Reed
Madrid

P.S. These people specialize in selling fanzines, independant label records, inports, buttons, stickers, shirts, etc.

Vanguardia Correspondencia
Travesia de San Mateo, 18
Madrid-4

PUTTING FINLAND ON THE MAP

Propaganda compilation LP (35 songs)	8.00
Riistetyt - Valtion vankina LP	8.00
Appendix - Raha ei oo mun valuuttaa LP	8.00
Rattus - WC räjähtää LP	8.00
Lama - LP	7.00
Varaus - Nagasaki '84 mini-LP	8.00
Bastards - Harhaa cassette LP	5.00
Bastards - Maailma palaa EP	5.00
Kaaos/Cadgers - 8 song EP	3.00
Kaaos - Totaalinen Kaaos EP	3.00
000 - Oodeja simasuille EP	3.00
Nukketeatteri - Tervetuloa helvettiin EP	3.00
Pultti compilation EP	3.00
Shitlickers - Cracked copskulls EP	3.00
Huvudtvätt - 9 song EP	3.00
Europe's Arse - Lo stato ha bisogno..EP	3.00
Massmedia - Das jazz	3.00
Indigesti/Wretched - 12 song EP	3.00
Eluttat - Liberté LP	3.00
Upright Citizens - Bombs of peace LP	7.00
Razors - Banned punx 12" EP	7.00
Buttocks - BGS EP	6.00
Buttocks - Kill the pigs EP	3.00
harnröhrer - Manchmal habe ichs satt EP	3.00
Chaos Z - Abmarsch EP	3.00
Razor Blades - Hateful youth cassette LP	5.00

P.TUOTANTO
c/o Voitto Vasko
76780 Lamminmäki
Firland

P & P 7" 1 - 1.00 2-3 - 2.00 4-8 - 3.00 9-15 - 5.00
12" 1 - 3.00 2-3 - 5.00 4-6 - 10.00
cassettes same as 7" records
checks payable to Voitto Vasko
NO personal checks

Cranking exuberant full horsepower thrash, blistering the decibles with non-hesitant ourcries of wild chaotic intensity, comes from the town of Tornio, on the border of Sweden and Finland, the crazed speed merchants of Finnish hardcore, TERVEET KADET. Split second experts in piledriving ferocity, TERVEET KADET features Laja, 24, voice; Tiimo, 25, guitars; Piasky, 23, bass and voices; and newcomer Walde, 17, on drums. Together they make a spectacular rapid firing assault of frenzied disorder, captured on three staggering 7" EPs, a few cuts on Russia Bombs Finland sampler LP, Raw War cassette sampler, and soon the urgency continues on a 17 song mini LP on Propaganda Records which features unrestrained numbers like "Vapaa Pohjola" (Free North), "Ulkopulinen" (Outsider), "A.L.I.E.N.", and "Transvestiitti". This blazing inferno of powerhouse excitement is storming the gates of international hardcore, one of the ten best amplified bands today.

Q: English meaning of TERVEET KADET and why did you choose that name?

TK: TERVEET KADET or the HEALTHY HANDS...Well the "name", we choose it because we like that is stupid (an anti-punk name) we're very humorous guys. Maybe names like SYSTEM, THE FRONT OF COPS, BASTARDS, KAAOS/CHAOS, etc. sounds very "international bullshit", that's why the name, TK, and it's our independence. Who needs our name?? Maybe nobody.

Q: Explain the TK symbol.

TK: Circle/a cross/"horizontal line"="symbol" about dreams. What we dreaming? Who knows?

Q: Do you believe in god/religion?

TK: "Religion"=only few words that can get the power of the soul. Religion means to us-- punk, anarchy, political power, the good and the bad, etc.

Q: Are you political? What sort of political state is Finland? How does it affect your lives? Does it switch suddenly or if it a continuous state? Do you believe in a system? Do you believe in anarchy?

TK: No. Because we likes that we not "understand" politics, that is why we don't wanna put our "ideas" to some heads. And it's religion too, But we listen what others say, and they say pressure/kill/lies, etc. Finland is only capitalist country (little USA), we also have big communist organizations (SKP, SKOL). Affect: our lives here, too many unemployed what to do if you're older?,etc.,social help and so on. Fuck. Finland is so "sleeper" that nothing happens, (chaos?). We don't believe any system (no comments). Anarchy=good to soul, bad to mind? Is it the "good only system" that can change good old rebellious religion? Hmm, hmm...

Q: With Russia being the next door neighbor, how does this affect you with the arms/power race between US/USSR? What are TK's feelings towards US, USSR, UK, the leaders and their conquest for power? Is this spoken of in TK's lyrics?

TK: The Russia and rest of the world. Well, it's only frightening! Too many power, too many stupids, too many leaders who want save their countries to some "monsterous neighbor"...well, that's why we do songs about anti-war(mostly), like "War", etc. We don't put the finger to nobody...All in our fine earth are in the circle of death. United/change and win, do songs about anti-war. (It's cliche, but fuck...the world is too mad). Message=fuck off your power(leaders) we don't need your lies.

Q: What do TK's lyrics represent? Who writes the lyrics?

TK: Songs...mostly about war, but we do also songs that means something. Well,uh, strange things. (Finnish punx not understand them all, that is why they like that TK is full of shit and fun too. Heh, heh.) Most of TK lyrics by Mr. Laja because he knows something about soul? (Don't trust him...)

Q: Who writes the music? What are your major influences to play the music you play? Bands?

TK: Tiimo and TK we play only, is into our soul?? (Not for money, not for big name, etc.) We want to do something and fight about our ideas. UK--DISCHARGE(best), USA all (mostly) with good speed/ideas. Sweden--SHITLICKERS(great), HEADCLEANERS(great). Finland--RIISTETYT(best), RATTUS, old STALIN, RUTTO, etc.

Q: What do you think of Finnish punk/hardcore music, the scene, the clubs, the activities and so on? What is the attitude of the punx and how it affects TK, like the nazis, the skins, the spikes, and so on?

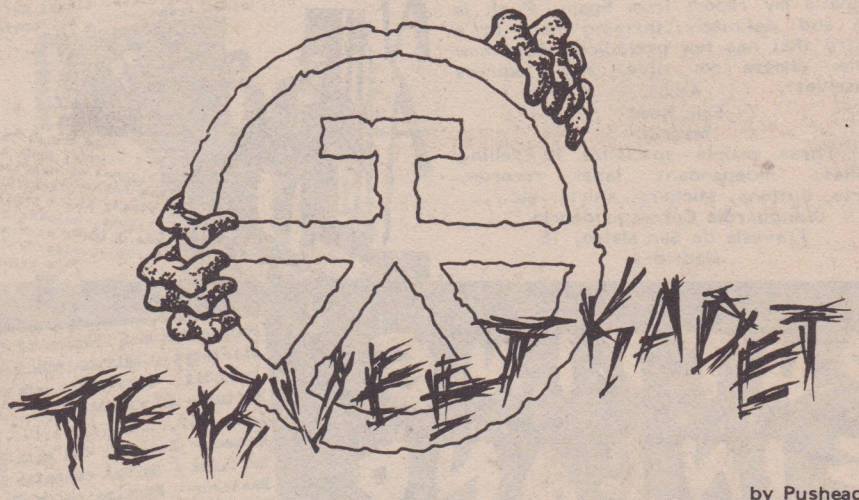
TK: Finnish music(HC) "maybe the best". The scene, well ok, punx are not united here, that is very dumb/sad scene. But we love it too. The clubs, etc., well some ok places like Lepakko Luola (in Helsinki) the best yet, have good feelings (DISCHARGE-April 25th). The hiki punx are the best (united and so on). Propaganda do some shows and help a lot of HC bands-- TK/KAAOS,April 22; RIISTETYT/APPENDIX, April 3 and so on. Finnish punx do fanzines;records, etc. Like in the States if you come to "club"

you want to be 18(to drink, etc.), the bands play and punx "slam" and get drunk, they come police. Finnish punx attitude=get drunk and beat. (silly) Where hell is the brain? Skins/spikes-- ok, if they're not nazis! We love our scene.

Q: Your opinions of Finnish police? If you're jailed? What are the major/minor crimes that the police hassle Finnish punx for?

TK: Police (or poliisi) not so "brutal" like USA, but fuck them. We're not jailed, and police are not threatening us (only our shadows??). The minor/major crimes punx get are drunk, chaos, riot.

Q: Live gigs for TK? Have you toured? Have you been outside of Finland? Is there plans for a European tour?



by Pushead

TK: Four gigs in '82, we've not toured, we live so far away from the big scenes and it costs a lot. And maybe punx are not interested our noises?? First gig in Sweden. The "European tour", well we play if some organized it. (RATTUS/TK) Lots of friends in Europe. When we play our home town (Tornio) only 5-30 people, they don't like our noises. Another great band in Tornio is the RUTTO, make 5-track EP, out soon. When we play in Helsinki with LAMA, about 200 punx and they enjoy our noises.

Q: Is TK a serious band or for fun? Is there a message you strive for?

TK: The big question. Well, both off, we do songs that are very serious and some fun songs though we're not so called "punx puritan band". So don't know, that is your problem. Don't trust nobody is our message, the world can kill without us.

Q: Are times bad in Finland? Is TK unemployed?

TK: Not so good for Finland, ok for TK, we're not unemployed.

Q: TK's description of Finland?

TK: "The land of hope"...(fuck). Thank you to Shesh, Vote, Pushead and to all who writes to us, thanx for your time. Have infinite X- mas and take a wank. Goodbye. Write.

TK/VM Aiuala
Puistolammint 29
95429 Tornio 2
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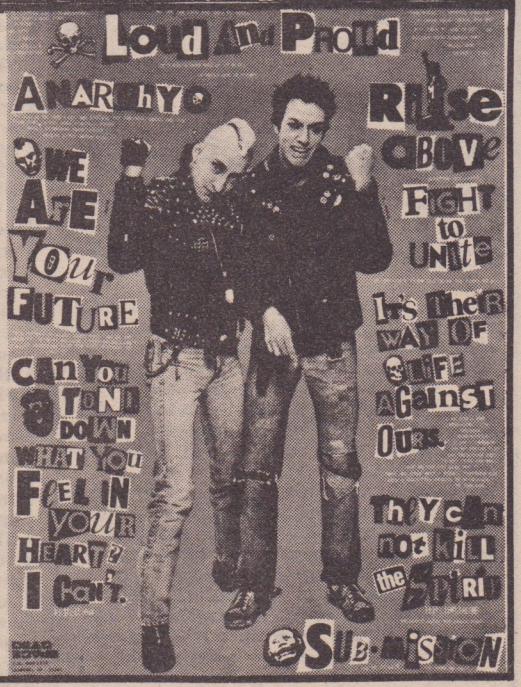


The US Festival Will Be Right Wing Back

Unuson, the Silicon Valley company that put on the high-tech US rock festival last summer, now plans two more giant outdoor shows next year in its novel campaign to educate "the citizens we need for the technological age."

Unuson executives say the festivals will continue their efforts to teach young people the attitudes of teamwork and cooperation that Unuson believes are necessary if the United States is to remain competitive with the Japanese and other countries in the computer race.

"Rock music for too long has been a protest thing," said Gerald A. Cory, a retired Air Force lieutenant colonel who is Unuson's executive vice president. "Rock as a social statement was gone with the '60s. It's time to bring it into the mainstream. Rock should be brought into the cooperative mode."

Some critics have accused Unuson of attempting to exploit rock's popularity among young people to churn out a generation of "zombies" conditioned to work like drones for high-tech corporations.

Yet the company insists that the welfare of the modern corporation must be more important than the desires of the individual if the U.S. is to prosper in the '80s.

Unuson President Peter Ellis said the company isn't trying to create a generation of workers blindly devoted to the corporation.

They are an unlikely team. Ellis, 35, a self-described former Maoist and student radical, was the leader of Students for a Democratic Society at San Jose State University in 1968 at the same time Cory, 50, was the head of the campus ROTC.

In the '70s, they both took *est*, the "human-potential" training, and subsequently learned to overlook their political differences.

In another effort to get across its message of corporate teamwork, Unuson has distributed free to 4000 school districts a 10-minute film and other materials based on the Unuson philosophy.

A slick production with soft rock music and lots of color footage of children picking apples, playing in a band, and taking part in other group and individual activities, the film was financed by Wozniak and created by the producer who made the "I'd Like to Teach the World to Sing" commercials for Coca-Cola.

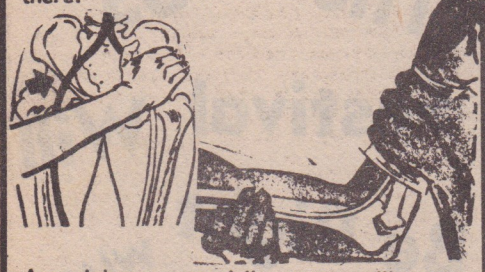
First aid first; after all, you might need it if the self-defense part doesn't work.

BRUISES. Big deal, but a nasty bruise will stay with you for a while, and if you don't want your mom to know you've been slam dancing, just remember ICE. ICE stands for Ice, (what else), Compression, and Elevation. Wrap some ice in a bandanna, hold it against the bruise tightly and elevate it. Of course, if your legs or butt is bruised you'll look pretty stupid, but that's the price you pay. Tomorrow the same, but with a warm compress.

CUTS, PUNCTURES, AND LACERATIONS. The most important thing here is to stop the bleeding, immediately. Don't worry about what's sterile and what's not right now, just get something on the wound to stop the bleeding. If the victim gripes about infections, pour some beer, or stronger stuff, on the wound (and/or down his throat), its better than nothing.

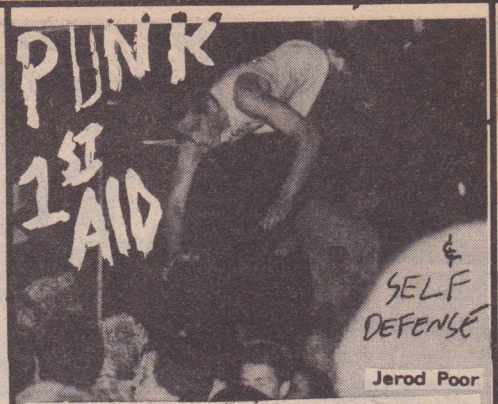
Head bandage

ICE-ing it helps a lot, and the Ice will ease the pain. Should the blood continue to flow, get somebody to call the paramedics and apply pressure to the pressure point while someone else keeps pressure on the compress. Pressure points are on the inside of the limbs, between the elbow and shoulder on the arms, and knee and hip on the thigh. To find the spot, press hard and feel for a strong pulse, that's the artery. Squeeze there as hard as you can until help arrives. Please, don't play young Dr. Kildare and tie a torniquet, or try to dig out something imbedded in the wound, leave that to someone who knows how. Anything this bad is rare, but you never know when one of those drug- crazed punkers with a knife that turns into an ice-pick will be there.



Any injury, especially cuts, will cause shock. Shock is not serious if handled carefully, and you only have to worry if there is a great deal of blood lost. Lay the victim down, keep the head elevated and keep them warm, the shock will pass. Also, head cuts always look worse than they actually are.

BRUISED AND BROKEN BONES. These you shouldn't see too often, but somebody could stage-dive and land badly or slam or be slammed too hard (See below as well). To tell the difference between the bruised and the broken, have the victim wiggle his extremities; if he can, no problem; if he can't, big problems because its probably broken. In both cases, keep the limb immobile, fashioning a make- shift splint if possible. If it looks like a break, get them to the hospital right a way. Bruises can wait, go if you can afford a doctor. If a finger or thumb is broken or jambed, or a toe; tape or tie it to an unbroken one. That's all a doctor would do to a toe, but a finger would need a brace.



Jerod Poor

CONCUSSIONS. This is the big-time, folks, dive off the stage and land on your head and you're in big trouble. If that happens and somebody doesn't get up, or is dazed, really dazed, then the best thing to do is assume the person has jarred a few brains loose. If they're awake, check for double vision (How many fingers am I holding up?), that's the quickest and easiet indicator. If they're out, and its necessary to move them, get several people, at least three: One on each side and one to deep the head and neck aligned. That is the vital part, because more harm than good can come of moving somebody the wrong way. If they're groggy and come around, check the vision. If they're still out, look for these symptoms: Irregular breathing, fever, rapid pulse. That's a concussion and call for help or they may never wake up. Remember: ICE everything, it can't hurt and usually helps.

NEVER PANIC!

Lower leg

DRUGS. Unfortunately, some people like to o.d. on drugs and just might deserve what they get. However, they deserve help as well. With all drugs, assure the victim, "Its only a stupid drug!" and "You're going to live!". Get them to breathe slowly and deeply and to concentrate on the breathing. Hold them, and take them somewhere quiet.

ALCOHOL. Yes, you can o.d. on booze, very easily and very dangerously. Alcohol poisoning could lead to coma and death, so treat it as the drug it is. Help the victim vomit, keeping their head down so they don't choke on it or swallow any. Give them some coffee if its available, lots of water, and help them walk it off. Anybody that drinks themself unconcious, not moving and irregularly breathing unconcious, call for help.

SPEED. Pour coffee down them, its calms them for some reason. If someone has some mild downers, like one Cotylenol, 1/2 a valium, give them that. Milk helps, too. Once the edge is off, hard, physical activity to work it out of their systems, just look out if they're slamming. If all that doesn't help, take them home and administer a hot & cold shower. Start with warm to hot water, and test the temperature yourself because they'll scald themselves for the fun of it, then turn up the cold for about 10-20 seconds, back to hot, cold, hot, finally cold. Anybody really gone will be catatonic; blank stares, looks like a scared animal, paranoia thick enough to slice with a knife. You'll have to knock them out to get them to a hospital, but it might save their life.

ACID. Take them home, calm them down. A bad trip shouldn't last more then twenty minutes before they become bored with it. If worse comes to worse, scrape the top off an aspirin and tell them its thorazine, and they'll be asleep in half an hour. Placebos are great for LSD. If they've got the shakes, and have really gone off the deep edge, it may have been cut with strychnine or something else just as bad, call for help.

COCAINE. Don't let them lie down, they could swallow their tongue and choke. This is one where the holding part is critical, but fortunately the worst is usually over in 15- 20 minutes. A bad o.d. is like a cross between an epiliptic siezure and a heart attack. If somebody knows CPR, great, let them work on the victim until the paramedics arrive, if not, oh well.

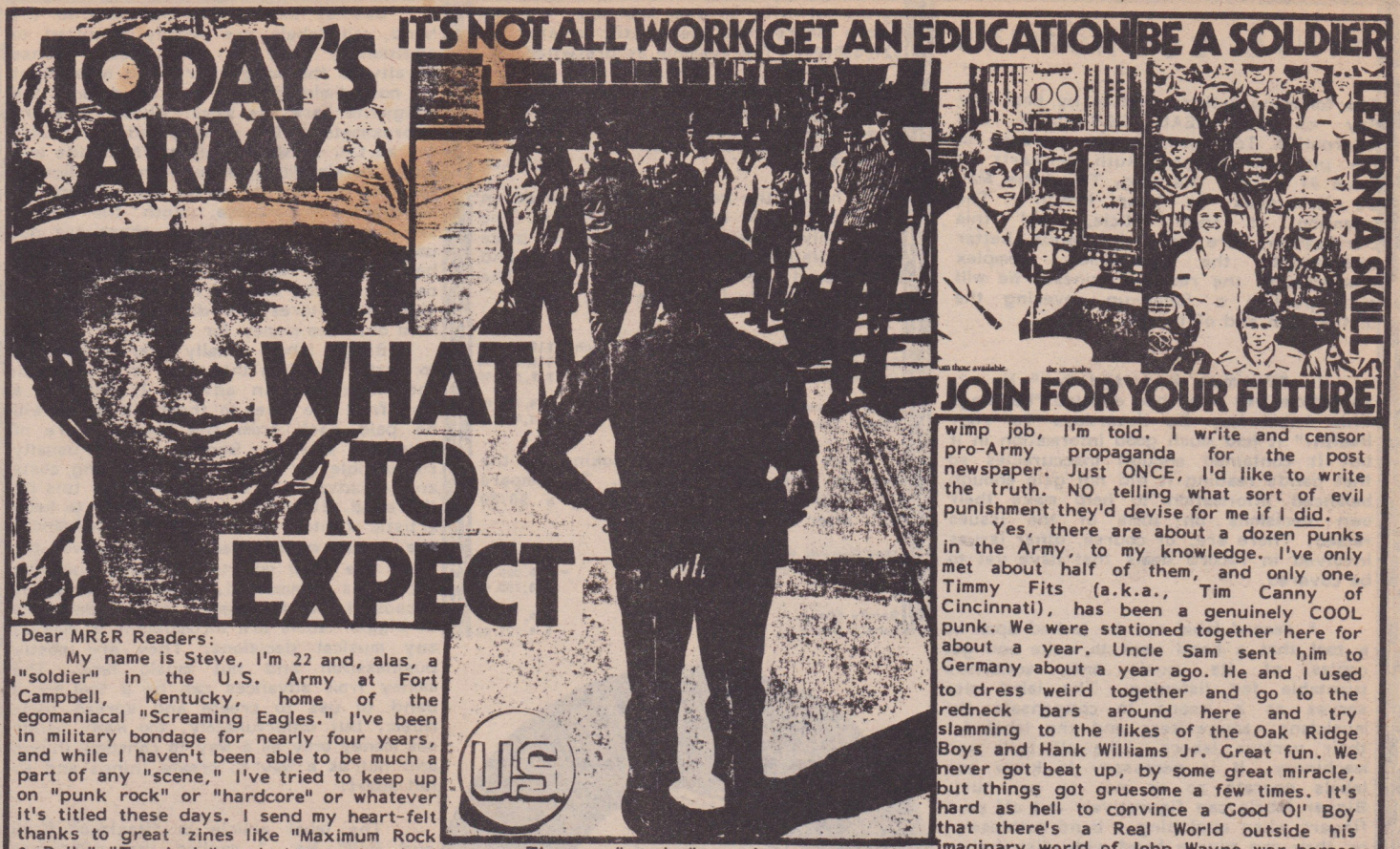
HEROIN. Coffee, or some other mild stimulant. Help them vomit, if they're not doing so already. Stick your finger down their throat, keep their head to one side and try not to puke yourself. If they're really gone, they're really gone, wave good-bye and find another freind. Don't be afraid to call the paramedics for help, busting people is not their job, saving lives is. Always call if somebody just drops, or if you don't know what's wrong, what to do, or how to do it.

SELF-DEFENSE. There is no way you can learn by reading. If you want to learn something, take a class. Most community colleges and YMCA's offer self-defense classes for little or no charge, or lay out $30-50 dollars a month for karate or something like it, its well worth the investment of time and money. Still, there are some things you can do, as long as you keep cool.

SELF-DEFENSE AGAINST ONE PERSON, OR MORE, WHO IS DRUNK OR JUST STUPID AND BELIGERENT : Get ten or twenty people and say, "Look, we don't want to fight." I know, this only works if you have ten or twenty friends, but this is about on the dance floor, not in some alley. To fight somebody only encourages them, but if they insist, ten on one should make them change their mind in a hurry.

SELF-DEFENSE AGAINST THE COPS. First, lets define what a cop is. Not all cops are sadists, nor are all cops psycho, nor are they all rascist, nor are they all latent homosexuals who have to beat you senseless because they're not allowed to even think about having sex with young boys. That might be the majority, but not all cops. What all cops are, is detachted. Its just a job, remember, and they will never regard you as a human being, but just another piece of garbage, another job to do, and that's the only way they can survive. So, if the cops come in, EVERYBODY SIT DOWN!! Don't move, talk too loudly, or in anyway provoke them. They've had no training in psychology, sociology, they're just given guns, clubs and mace and told to police us and every call may be their last. If everyone sits down and does nothing, they won't dare try anything outside their "Jurisdiction". Just co-operate, there is a time and place for everything. In closing, never panic, and just use some common sense.

Photo by Murray Bowles



Dear MR&R Readers:

My name is Steve, I'm 22 and, alas, a "soldier" in the U.S. Army at Fort Campbell, Kentucky, home of the egomaniacal "Screaming Eagles." I've been in military bondage for nearly four years, and while I haven't been able to be much a part of any "scene," I've tried to keep up on "punk rock" or "hardcore" or whatever it's titled these days. I send my heart-felt thanks to great 'zines like "Maximum Rock & Roll," "Terminal," and about a hundred other.

In about three months my enlistment into this "glorious" institution will terminate and I'll be FREE. Yes, FREE! All the same, I feel extremly wrothful at having had the ignorance to believe one Sergeant First Class John O'Neil, a former recruiter in Seattle, Wash., who conned me into joining. Heaven forbid if we should ever cross paths again, and that's no idle threat. I'm writing this letter in hopes of reaching any young men and women who might have thoughts of signing their lives away to the military, and also to sincerely apologize to Blaine Cook (FARTZ & TEN-MINUTE WARNING) for at one time having tried to get him to join me. He almost joined as a cook, and it would've weighed heavily on my conscience had he done so.

Up until a few months before I joined, I scoffed at the thought of joining the service. But by the same token, I was just another confused 18-year-old punk rocker whose only ambition was to play guitar and cheat on welfare. I even published my own fanzine, the ill-fated "Weakly Pyth," whose contents were devoted to bad humor and put-downs of my prepped- out, racist high school, West Seattle High. But I'd about had it with Seattle's insincere punkers and all the fucked-up local bands. And I didn't get along with mommy and daddy, to boot. I tried running away from home, but found I cuoldn't find any good places to run to. It trickled down to two alternatives: live in a cardboard box behind K-Mart, or. . . gulp. . . . I was not what you'd call a progressive thinker at that time. SFC O'Neil came to my rescue, with promises of a fairytale land of condominiums, "mature" young people like myself, good food, benefits galore, and eight-to-four job, et al. "Gee golly!" thought I, "sounds like the life for ME!" The recruiter's persuasion did the trick, and I didn't hesitate. "And hell," I figured, "I can have short hair and still be 'one of the gang!'"

The "condos" I expected (half-heartedly, of course) turned out to be open-bay barracks with 30 guys to a room and zero privacy. My fellow soldiers were, and still are, predominantly bastard-rednecks from the South (nothing against the South, but it can bring out the worst in humans). Beer is their Staff of Life, along with porno magazines, basic ignorance about almost everything related to progressive thinking. You can stick 'em into two categories for the most part: rivet-heads and Good Ol' Boys. A great bunch to spend four years with, 24 hours a day, seven days a week. Don't I sound like a whiner? I just hope this human scum stays in the Army, so I won't have to deal with 'em on a daily basis when I get out. Anyway, I learned to savor those 5 a.m. wakeup calls, standing in line to use the latrine, standing in another --much longer-- line for some of that delicious Army cuisine. More lines: to get shots, boring-as-hell calsses, formations, etc., ad nauseum. And I really enjoyed getting hollered at all day long by shithead sergeants who, if they had it their way, would sooner beat the fuck outta you. All you can reply with is: "Yes, sergeant," or the ever-popular alternative: "No, sergeant." What fun!

If you do join the service, be it the Army, Navy, Marine Corps or Air Force, you'll want an ear-bleeding stereo and an old Lynard Skynard album or a scratchy Sugarhill Gang record. Play one or the other as loud as you can crank it, day and night. Don't give a fuck who's trying to sleep. The military did away with the ol' "lights out" rule long ago, so you can party day and night. If you're cool, you will. Assholes like myself attempt sleeping at night, quite a mighty aspiration in barracks designed like one-car garages; they're veritable echo chambers. Some, a lot, actually, get drunk at night and/or smoke dope to get to sleep. Another cool thing to do, fer sher.

In case you're wondering, I'm not in a combat arms job (infantry, artillery, etc.), I was classified as a journalist, a wimp job, I'm told. I write and censor pro-Army propaganda for the post newspaper. Just ONCE, I'd like to write the truth. NO telling what sort of evil punishment they'd devise for me if I did.

Yes, there are about a dozen punks in the Army, to my knowledge. I've only met about half of them, and only one, Timmy Fits (a.k.a., Tim Canny of Cincinnati), has been a genuinely COOL punk. We were stationed together here for about a year. Uncle Sam sent him to Germany about a year ago. He and I used to dress weird together and go to the redneck bars around here and try slamming to the likes of the Oak Ridge Boys and Hank Williams Jr. Great fun. We never got beat up, by some great miracle, but things got gruesome a few times. It's hard as hell to convince a Good Ol' Boy that there's a Real World outside his imaginary world of John Wayne war heroes and the KKK. Cincinnati has an anti-klan league of sorts, and I'm tempted to run off copies of their fact sheets and distribute 'em all over post. I met another punk about two weeks ago, who's called Scabbie. He's from California, I think, and he's big, mean and can "sing" like Henry Rollins and Ian MacKaye. But he's also ignorant, and thinks punk stands for corruption and random violence. I can't knock him too much, though, 'cause he lets me borrow records from his huge hardcore collection. I've also met a couple of ex-punks who've tried convincing me to be "normal" like them. I guess I'm fucked, like they say, 'cause I don't wanna change.

When I think of what I could've done with these past four years I could swallow live dogs. Actually, I tried getting out as a homosexual two years ago, but all I got outta that deal was hard labor and reduction in rank. So I've submitted. Each night I crawl back into my barracks cubicle and get crazy on my guitar, not caring who it bothers. People call me names and threaten me. Oh well. In three months, when I'm out, I just don't know what the fuck I'll do with myself. No more obsession with rules-rules-rules, no more shithead sergeants, no more living with this human scum. I don't care if I have to live in a drainage ditch and steal food from rodents -- at least I'll be free! Yes, FREE! People, all you who feel fed up with society and government, think again. It could be a lot worse.

Freedom shreds!

Hey, you letter writers! Here's my address; I'll be here until July 24 and promise to answer all letters with wit and poignancy.

Specialist four Steven E. Lawrence
535-62-5783
HHC, USAG
Fort Campbell, KY 42223

Dear Steve,

You've been in so long that you forgot it's prison out here too- T.Y.

VINYL ECONOMICS

The following article, written by East Bay Ray of the DEAD KENNEDY'S and Alternative Tentacles, is in response to the piece written by Ruth Schwartz in issue #2 entitled "Warning, This Label May Be Hazardous To Your Health". The intention of that article, and this clarification, are to help bands better understand the sometimes complex economics of the record business. We will soon publish a follow-up covering the distribution end of things.

In "Maximum Rock and Roll" No. 2, an article was published entitled "Warning! This Label May Be Hazardous To Your Health." It had much good information in it but it contained enough inaccuracies so that bands reading it did not gain enough balanced information to help make their own decisions on some of the issues raised. There are, of course, other issues involved in record deals that have yet to be covered.

A record label can be looked upon as a tool that a band uses to make and get copies of its music onto someone's turntable for listening. The label also serves as a means to compensate the musicians, songwriters and the label for their various labors. Like all tools and machinery, it is necessary to know how labels operate so as not to get hurt. Bigger labels can figuratively cut off your fingers when exploiting a band ruthlessly, or they can give a band wide distribution with fair compensation. Smaller labels can also distribute records with fair compensation, or be too small a tool for the job, but at least you'll still have your fingers. Being involved with a big company does not have to be considered unconscionable for a punk. If it had not been for EMI, Virgin, and Warner Communications, the SEX PISTOLS may have never been started. Using big corporations, such as Xerox, AT&T, corporate record giants, can be fun if it is recognized that the goods and services supplied by them can be used against their evil excesses. But beware, these companies know many clever tricks themselves.

In the label article in Maximum Rock and Roll No. 2, the concept of an artist's royalty rate was presented as 12%/88% split. Royalties are an artist's percentage of the gross revenue collected. This is before any costs are deducted, though major corporate labels try to make silly deductions for returns, packing allowances, etc., but these are a fixed percentage. The royalty concept was developed by writers and musicians of the past to replace the usually exploitive flat fee or no payment schemes used before clear enforcement of copyright laws. For records, royalty rates for musicians have progressed from 3% to 6% in the 1950's to the current 9% to 15% when using a recommended retail price base (the list price in the catalogues). Record dealers can, and usually do, sell records at a lower price. When a band's share is based on wholesale price (what the label charges the dealers), the royalty rates are usually doubled, 18% to 30%.

In the two examples presented in the label article dealing with a 12% band share, the first is not a royalty deal and is such a low split that I've never heard of a deal like this existing. The second example would have represented a typical royalty agreement with a true 12% rate, but the label's share was incorrectly inflated by $21,650.00. The example as presented:

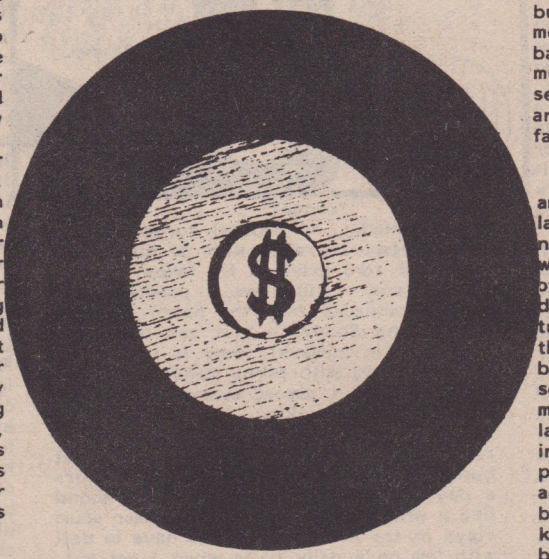
Recommended Retail Price Base	$ 7.98
5000 Records Sold	$39,900.00
Subtract Costs of 5000 Records	- $10,000.00
Income Collected By Label	$29,900.00
Band's Share (12% of $39,900.00)	$ 4,788.00
Label's Share	$25,112.00

Though the band's share is based on retail price, the label's share is not. The label only collects the wholesale price (called distribution cost in the article) and the record stores keep the rest. The example correctly looks like this:

5000 Records Sold at Wholesale, $3.65 each	$18,250.00
Subtract Cost of 5000 Records	- $10,000.00
Income Collected by Label	$ 8,250.00
Band's Share (12% of $39,900.00)	$ 4,788.00
Label's Share	$ 3,462.00

Not quite as greedy looking as the example originally presented. To compare this with a typical deal offerng a 50/50 split after all costs:

5000 Records Sold at $3.65 each	$18,250.00
Subtract Cost of 5000 Records	- $10,000.00
Income	$ 8,250.00
Band's Share	$ 4,125.00
Label's Share	$ 4,125.00



As can be seen, the 12% royalty deal in this case gives the band more and the label less than the 50/50 deal. Any implications that a 50/50 deal is politically or morally superior to a 12% royalty deal because it is financially less exploitive is a delusion. This delusion is widespread on the scene and is destructive.

In a 50/50 profit split deal, a band can also lose part of its share if the label is inefficient and lets costs escalate. Costs are not a concern for the band in a royalty deal except for any fixed costs that have been tagged onto the deal. A royalty deal makes the band's share a cost to the label, like pressing costs, mechanical royalties, etc., that has to be paid like all other costsbefore the label is entitled to its share. The band will receive a share even if only a few records are sold. In a 50/50 deal, the band doesn't receive anything (except mechanical royalties if the band is also the songwriter) until all other costs are paid first, and in many small deals these costs may never be recovered. However, a band can use this to help themselves if they are in the position (like many) when few labels want to put their records out. Since the band's share is one less cost for the label to worry about, it is easier for the label to risk putting the record out.

Besides paying the musicians in the band, all labels are legally required to additionally pay a mechanical license royalty to the songwriter. This legal right is not diminished if the band and the songwriter are the same. These rates are approximately .04¢ a song and up to .40¢ for an LP. In small deals of 1000 units and such, bands will give up mechanical license fees so as not to make the project too expensive to release. Both the band's share and the songwriter's share are not usually paid by any label until the label has actually received the revenue. This can be months after a record is sold in a store and stores and distributors tend to hold onto the money for too long.

Bigger labels usually offer an advance to partly alleviate this delay in payment to the musicians. An advance is basically a loan from the label to the band which will be paid back from the band's share of record sales. Bands are usually responsible for paying the recording costs and an advance is usually used for this by the band. It is extremely difficult to keep artistic control when the label advances the band money because, to recover the loan, the label will try to make sure the record is commerical. This is dangerous because I feel most people making decisions at bigger labels are incompetent in making any musical decisions. They are mostly businessmen and not music fans. The money from advances can be a tool for a band to use to create and spread their music, but unfortunately, too many bands see money only as a way to consume things and not as a way to create things and so fall apart.

The label article in "Maximum Rock and Roll" No. 2 implied that middleman labels were irrelevant and worthless. I do not think all middleman labels are always worthless. A good middleman label can offer a band a bigger label's larger distribution (more records on more turntables) along with someone to insure that the bigger label doesn't swallow the band's message or money, and that can sometimes be a full time job. Good middleman labels, like good alternative labels, will spend part of their share of income on promotion (ads in fanzines, posters, etc.). The middleman can often in addition direct the bigger label's promotion budget, as the big label usually won't know the best promotion for a particular band. If the bigger label will take the band directly, which doesn't always happen, and the band has a good full-time manager to handle the label, then the middleman label is of little value. The manager can do the work involved and of course deserves a share for that work. Like the old saying, a middleman deal of 10% of something may be better than a deal of 50% of nothing.

I feel the article could have been published showing more of the pros and cons of the various situations that would let the band decide for themselves what they wanted to do. There are many other aspects of deals that have not been discussed, but in general, I think that the type of deal is subordinate to the people involved in the label. A mediocre deal with a skilled and honest label is of more value than a perfect deal with a flake or crook. Any kind of deal can and has been used for exploitation, so rather than judge a label by its structure, judge it by what it can actually do and has done and the people doing it.

Any bands entering serious negotiations with a label, who desire practical advice and discussion, may write to me at P.O. Box 5528, San Francisco, CA 94101.

Re-press
3-5972 Spring Garden Rd
Halifax, Nova Scotia
Canada B3H 147

Brave New World
145 Iota Ct #405
Madison, WI 53703

Dry Heave
1400 ASP-Walker Tower
741 West
Norman, OK 73026

Blitz
1361 W Dovewood
Fresno, CA 93711

Corrugated What
5 Deforest Ln Box 171
Lagrangeville, NY 12540

V.O.D.
P.O. Box 90312
San Diego, CA 92109

Hinckley Had A Vision
A-204 Butterfield, MSU
E Lansing, MI 48824

My Degeneration
P.O. Box 7038-A
Denver, CO 80207

Fodderstomp
727 Nancy Lynn Tr
Norman, OK 73069

Chowtime
1001 Garver St
Norman, OK 73069

No Cause For Concern
559 Laurier Ave W
Ottawa, Ont
Canada K1R 5C9

Night Voices
5300 Laurel Cyn Blvd #111
N Hollywood, CA 91607

Alternative America
614 ½ Massachusetts
Lawrence, KS 66044

Kaaos
c/o M Saarinen
Jaakontie 4 As 12
37800 Tiojala
Finland

SP Punk
c/o Meire
Rua A. Custodio Godoy, 162
Jd Carboni, Sao Paolo
Brazil

Hamsterama
234 Park St
Pacific Grove, CA 93950

Malice
P.O. Box 241022
Memphis, TN 38124

No Fashion
9645 E 25, #17
Tulsa, OK 74129

Palladium - Roxi
PO Box 5026
Eerstemyn
9466 SOUTH AFRICA

Growing Concern
32 Glen St.
Holyoke, MA 01040

Tension in the Cathedral
156 Abbott Road
Concord, NH 03301

Savage Pink
PO Box 40211
Continental Station
Philadelphia, PA 19106

AKA
c/o Murry
PO Box 191935
Arlington, TX 76019

Youth Plague
4019 Hessington Place
Victoria, B.C. V8N 5C5
CANADA

Sick Teen
708 St. Joseph Street
Green Bay, WI 54301

Vinyl Solution
4304 James Drive
New Orleans, LA 70003

Phenis
527 W. 13th St.
Tempe, AZ 85281

2NZ
Box 7156
Powderhorn Sta.
Minneapolis, MN 55407

Paranoia
Box 20391
Reno, NV 89515

Madness
PO Box 99
Verder #211
Kent, OH 44243

Contempt
9135 Johnnycake Ridge Rd.
Mentor, OH 44060

Tribal Noise
234 5th Avenue #2
Brooklyn, NY 11215

Skid
34233 S. Bayview Rd.
Oconomowoc, WI 53066

Sub Pop
Box 2391
Olympia, WA 98507

Blur
PO Box 3374
Lawrence, KS 66044

WICKED FREE
c/o C. Strange
7 1/2 Mill St
Orono, ME 04473

Yet Another Rag
Box 328
Co-Op City Station
Bronx, NY 10475

Connect
119 Charlesbank Road
Newton, MA 02158

We Got Power
3010 Santa Monica Blvd.
#310
Santa Monica, CA 90404

White Noise
12 N. Franklin St. #1
Madison. WI 53703

First Offense
Box 336
W. Yarmouth, MA 02673

Skunk Rule
c/o Biss
6 Wainwright Ave.
Yonkers, NY 10710

Suburban Relapse
Box 610906
N. Miami, FL 33161

Submission
4229 W. Roscoe
Chicago, IL 60641

Take It
196 Harvard Ave. Ste 5
Boston. MA 02134

Punk Lust
5021 43rd Ave. S
Seattle. WA 98118

Flipside
Box 363
Whittier, CA 90808

Frontal Assault
33 Adams St.
Littleton, MA 01460

Public Threat
4362 Mapleleaf Drive
New orleans, LA 70114

Wild Bog
Box 35253
Houston, TX 77235

Xiphoid Process
401 West 32
Austin, TX 78705

Attack
Box 9609
Seattle, WA 98109

Straight Edge
2 Spindle Road
Hicksville, NY 11801

Fight Back
7888 Gleneagle Dr.
Kalamazoo, MI 49001

Your Flesh
1619 Lagoon #106
Minneapolis, MN 55408

Direct Action
#209-668 Lakeshore Dr
Penticton, BC
Canada V2A 1B9

OK Decay
404 E 12th #6
Tulsa, OK 74120

Gagging Dog
1624 Gaylon Dr
Tempe, AZ 85282

Blow It Off
P.O. Box 1204
Columbus, IN 47202

Counter Attack
3201 Belgreen Rd
Philadelphia, PA 19154

I Wanna
P.O. Box 166
Wright Bros Sta
Dayton, OH 45409

EIC
3791 Wellington Sq
San Jose, CA 95136

Smashed Hits
1716 Lotus SE
Grand Rapids, MI 49506

Touch & Go
Box 25305
Washington, DC 20007

Day & Age
P.O. Box 7168
Albany, NY 12224

Positive Violence
311 Lark Ln
Elyria, OH 44035

Social Suicide
2252 Ft Stockton
San Diego, CA 92103

Duck Butter
1304 Summit #309
Austin, TX 78741

Moral Danger
c/o Kalv
48 Chetwynd Rd
Chilwell, Nottingham
England

Apocalypse Now
c/o Urs Vollmin
Parkweg 3, 4450 Sissach.
Switzerland

Warning
P.O. Box 102993
Anchorage, AK 99510

Suburban Muckraker
8814 Appleseed Dr
Montgomery, OH 45242

C.U.D.
23 Nearwater Ln
Darien, CT 06820

Oakpine Review
P.O. Box 273
Willimantic, CT 06226

Scream
2 Meredith Rd
Tremorfa, Cardiff
S Wales, UK CF2 2SX

Killer
84 Eldridge St #5
NY, NY 10002

Transmission
21 Woodlands
Wpg, Manitoba
Canada R2X 1P1

Flesh & Bones
351 Beechwood Ave
Middlesex, NJ 08846

Disregarded
1033 A 3rd St
Santa Cruz, CA 95060

Concerned Advocate
1100 E 14th Ave #26
Denver, CO 80218

Thrasher
PO Box 24592
San Francisco, CA 94124

Impending Doom
Box 4726
Berkeley, CA 94704

Idle Thoughts
5462 44th Avenue
Delta, BC V4K 1C7
CANADA

Violin Outbreak
P.O.B. 72
Franklin Square, NY 11010

Borington Journal
2421 Nassau Drive
Miramar. FL 33023

Hymnal
504 W. 24th #130
Austin, TX 78705

Destroy
4546A NW 13th St.
Gainesville FL 32606

End of the World
634 W. Wisconsin Ave.
#21
Milwaukee, WI 53203

Chaos
630 Timpson Street
Pelham, NY 10803

Counterpeace
PO Box 4954
Arcata, CA 95521

Propaganda C/O Vee
155 E. Second St. #B
New York, NY 10009

Chicago Offender
Steve Duff
Fox Div., USS Enterprise
CVN-65,
FPO San Francisco, CA 96636

Reagan Death
114 W. Gilman #14
Madison, WI 53703

Filler
3950 Wall Ave.
Allen Park, MI 46101

Assassin of Youth
Box 261
Rochelle Park. NJ 07662

Negative Army
Box 1062
Santa Monica. CA 90406

DECLINE
2824 Cherry St
Berkeley, CA 94705

Indescent Exposure
111-1050 Springfield RD.
Kelowna, BC V1Y 8J7
CANADA

Big City
c/o Javi
2329 Vance Street
BRONX, NY 10469

Stop Skate Harassment
6756 N Lafayette
Fresno, CA 93711

Bomb Factory
c/o Scott Tremaine
167 Blair Road
Cambridge, Ont N1S 2J5
CANADA

Truly Needy
p.o. Box 2271
Rockville, MD 20852

Anarchy for Punks
Box 37
Upper Darby, PA 19082

Ffanzeen
Box 109
Parkville Sta.
Brooklyn, NY 11204

Local Anesthetic
638 E. 13th Ave.
Denver, CO 80203

Primitive Noise
11034 Doogan Ave.
Willow Springs, IL 60480

Culture (S)hock
928 N. Lopez Street
New Orleans, LA 70119

Steel Press
2949 Hollandale
Dallas. TX 75234

Puncture
1674 Filbert, #3
San Francisco, CA 94123

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2300 Harvard Way #115 G
Reno, NV 89502

Revenge Against Boredom
Longs Peak Rt
Estes Park, CO 80517

Alligator Alley
1112 NE 4th St.
Fort Lauderdale, FL 33301

Hardcore Reviews
c/o Jeff R
590 Fulton Ave Rm 5B
Hempstead, NY 11550

Bad Attitude
414 28th Ave S
Cranbrook, BC
Canada V1C 3J8

Smash
c/o J Hresko
299 Tappan St
Brookline, MA 02146

Pages Of Rage
286 Simcoe
Wpg, Manitoba
Canada R3G 1W1

Madness
Box F-68
Akron, OH 44308

Misery
P.O. Box 7461
Columbia, MO 65201

Self Destruct
2710 Pikes Peak Blvd
Louisville, KY 40214

A2 Review
1047 Olivia
Ann Arbor, MI 48104

Take It
39 Union St
Brighton, MA 02135

Slumwords
c/o Marc S
185 S 16th St
San Jose, CA 95112

Blatch
501 Castle Rd
Bartlesville, OK 74003

KOA
175-C Spring Valley Rd.
La Selva Beach, CA 95076

Grudge
4343 Soquel Drive #8
Soquel, CA 95073

Destroy LA
14421 Sherman Way
Box 11
Van Nuys, CA 91405

Ripper
1494 Teresita Drive
San Jose, CA 95129

Forced Exposure
76 Bromfield Street
Watertown, MA 02172

Terminal
Box 2141 B
Philadelphia, PA 19103

Forget It
Box 23073
San Jose, CA 95123

Throbbing Cattle
4920 Morris Ave.
Fort Worth, TX 76103

Proper Gander
Box 14846
Minneapolis, MN 55414

Chainsaw
Box 5356
Bethlehem, PA 18015

Oops
6405 Meldon Dr
Mentor, OH 44060

Meet Cafe
69 Birchmount Dr
Moncton, New Brunswick
Canada E1C 8E3

Big Takeover
249 Eldridge #14
New York, NY 10002

Offense
1585 North High St.
Columbus, OH 43201

Dawning of New Error, c/o Dig
42 Hazlewood Rd.
Nottingham NG7 5LB
ENGLAND

Obzene
Box 1343
Cincinatti. OH 45201

Be My Friend
719 E Street
Box 61
San Diego, CA 92101

No Mag
Box 57041
Los Angeles, CA 90057

1999 Fanzine
Avenida Augusto Re, 176 c/2
03668 Sao Paolo
Brazil

Cretin Bull
1817 E Oltorf #1055
Austin, TX 78741

Death Skate
701 E Whitaker Mill Rd
Raleigh, NC 27608

Cold Blood
655 E Passaic Ave
Bloomfield, NJ 07003

TWISTED IMAGE
2501 HASTE ST #414
BERKELEY, CA 94704

SMPR
3710 S. Jentilly
Tempe, AZ 85282

Nieuwe Koekrand
c/o Eric Keultjes
Vredenburgerstr 65
6391 Ec Westervoort-City
Holland

Ink Disease
4563 Marmion Way
Los Angeles, CA 90065

Southern Lifestyle
1005 St. Mary's Street
Raleigh, NC 27605
Lee Johnson

O.C. SHITZ
13222 Siemon St
Garden Grove, CA 92643

Rebel
1303 15th Ave.
San Francisco, CA 94122

Laughing Messiah
1266 West Stuart
Fresno, CA 93711

Schrik
34 Lonford Cres.
Agincourt, Ontario
M1W 1P4 CANADA

LAST RITES
1717 Sunnyside Beach Dr
McHenry IL 60050

Conflict
9 Jeffrey Road
Wayland, MA 01778

Short Newz
Box 1028
New York, NY 10028

Damaged Goods
8 Wyngate Place
Great Neck, NY 11021

Dead Fish
P.O. Box 725
E Quogue, NY 11942

No Aarhus
Postbox 3
8381 Mundelstrup
Denmark

Slam
Box F68
Akron, OH 44308

Obzene
Box 1343
Cincinatti. OH 45201

Be My Friend
719 E Street
Box 61
San Diego, CA 92101

No Mag
Box 57041
Los Angeles, CA 90057

ZINES

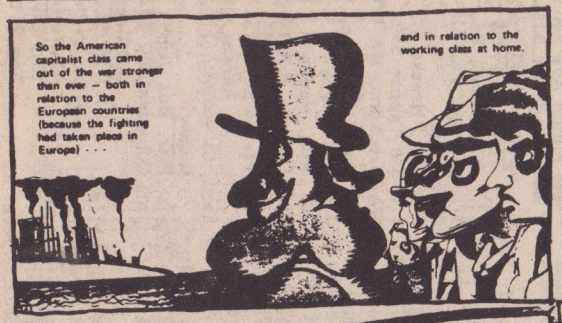
For zine review in Goldmine, send yours to: David Ginsburg/POB 322/Mt Pleasant MI 48858

HERES THE NEXT INSTALLMENT OF "UNDERHANDED HISTORY OF THE U.S."

43

The American Federation of Labor, much larger than the IWW, cooperated with the Wilson administration during the war, and in turn was helped by the government. Nationalized railroads and stockyards instituted fair practices. Employment levels rose in the well-unionized construction and metals trades. Membership in unions nearly doubled.

But when the war ended, the government abruptly stopped helping the unions. Employers (who called their anti-labor campaign the "American Plan") soon had the unions in a weaker position than before the war.

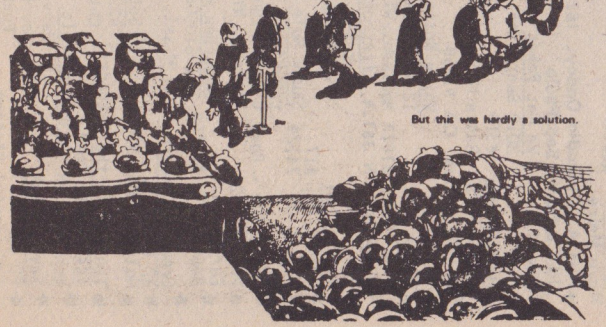


So the American capitalist class came out of the war stronger than ever -- both in relation to the European countries (because the fighting had taken place in Europe) - - -

and in relation to the working class at home.

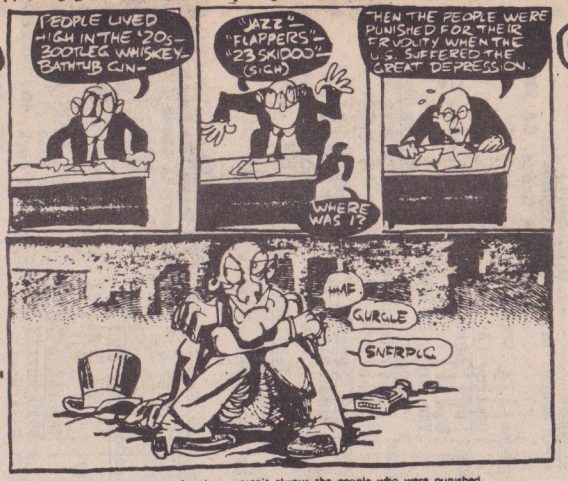
46

The capitalists tried to "solve" this problem by advertising. (The advertising industry got its first big growth in the 1920's.) - - -



But this was hardly a solution.

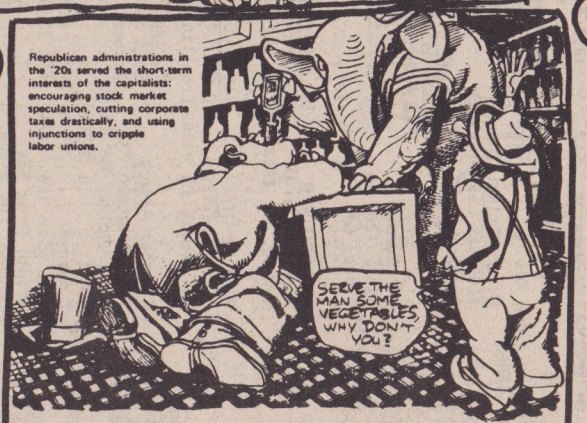
44



The people who were frivolous weren't always the people who were punished.

47

Republican administrations in the '20s served the short-term interests of the capitalists: encouraging stock market speculation, cutting corporate taxes drastically, and using injunctions to cripple labor unions.



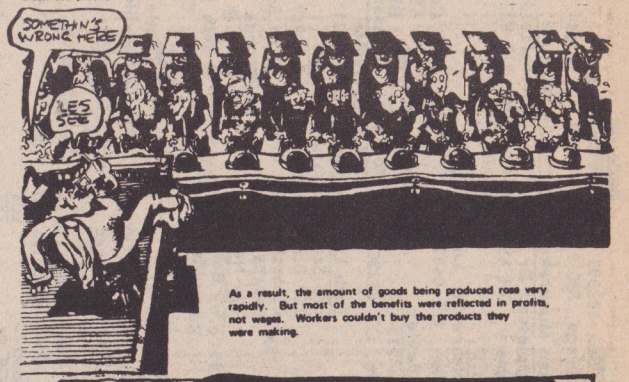
Farmers were already suffering low prices in the '20s because they had increased production to meet the special needs of World War I. After the war they were producing just as much but getting less. Republican presidents blocked their efforts to get government help.

It all added up to a crisis of overproduction. By 1932 a quarter of the work force was out of work, and wages were way down for those who did have jobs. U.S. capitalism couldn't make it any more without a lot of government help.

45

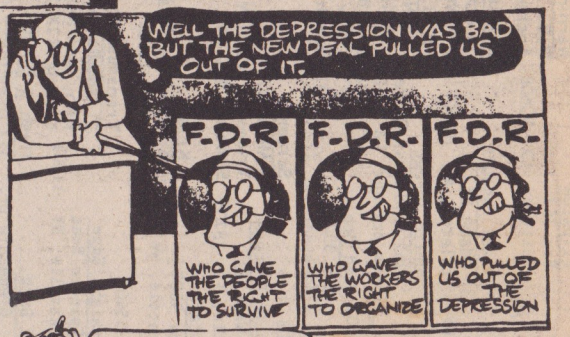
The growth of labor unions during the war scared the capitalists. Even without unions, workers often had a degree of control over their work, since they knew how to do it and the bosses didn't. After the war the capitalists not only did all the could to crush the unions - - -

but also made widespread use of the "Taylor System." This meant sending college men with stopwatches into the factory to see how fast each job could be done. "Labor saving" machines and the assembly line also became much more common.



As a result, the amount of goods being produced rose very rapidly. But most of the benefits were reflected in profits, not wages. Workers couldn't buy the products they were making.

48



(HERE'S WHAT THEY DID WITHOUT HIM IN 1930)-

49

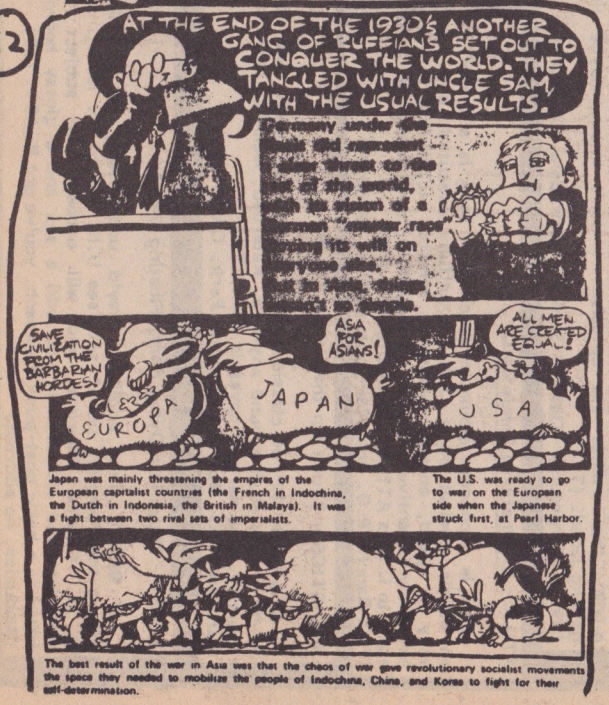
Starting in 1930, local Unemployed Councils, often led by Communists, successfully organized black and white workers in a number of cities to resist evictions.

Also in 1930, the Unemployed Councils organized massive marches for unemployment compensation or jobs in Chicago, Pittsburgh, Detroit, Los Angeles, New York, and other cities.

In 1932 thousands of destitute unemployed World War I vets camped out in parts of Washington, D.C. for months, demanding relief.

Before Social Security was adopted in 1935, millions of people had supported more radical proposals, which called for a redistribution of the nation's wealth.

52



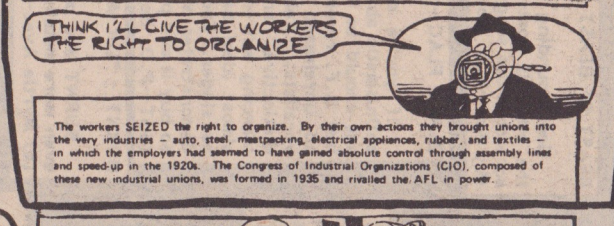
Japan was mainly threatening the empires of the European capitalist countries (the French in Indochina, the Dutch in Indonesia, the British in Malaya). It was a fight between two rival sets of imperialists.

The U.S. was ready to go to war on the European side when the Japanese struck first, at Pearl Harbor.

The best result of the war in Asia was that the chaos of war gave revolutionary socialist movements the space they needed to mobilize the people of Indochina, China, and Korea to fight for their self-determination.

50

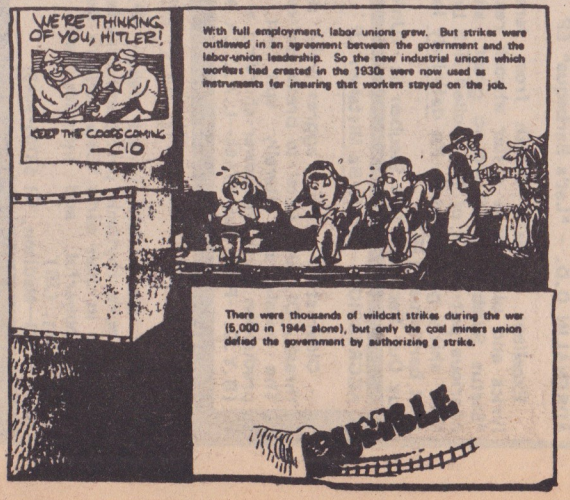
1934 saw a strike by textile workers throughout New England and the South, a violent auto-parts strike in Toledo backed by the city's unemployed, and city-wide general strikes led by socialists in Minneapolis and San Francisco.



The workers SEIZED the right to organize. By their own actions they brought unions into the very industries – auto, steel, meatpacking, electrical appliances, rubber, and textiles – in which the employers had seemed to have gained absolute control through assembly lines and speed-up in the 1920s. The Congress of Industrial Organizations (CIO), composed of these new industrial unions, was formed in 1935 and rivalled the AFL in power.

53

For the U.S., going to war meant that New Deal reform efforts were largely abandoned. As FDR said, "Dr. New Deal" was replaced by "Dr. Win-the-War." Big corporation executives flooded into Washington as "dollar-a-year men" – filling important jobs in the wartime bureaucracy while remaining on the payrolls of their own companies.

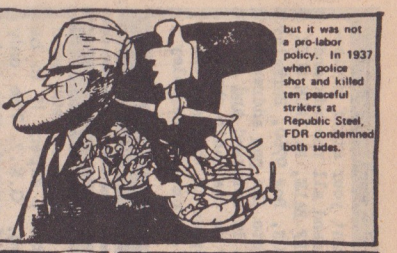


With full employment, labor unions grew. But strikes were outlawed in an agreement between the government and the labor-union leadership. So the new industrial unions which workers had created in the 1930s were now used as instruments for insuring that workers stayed on the job.

There were thousands of wildcat strikes during the war (5,000 in 1944 alone), but only the coal miners union defied the government by authorizing a strike.

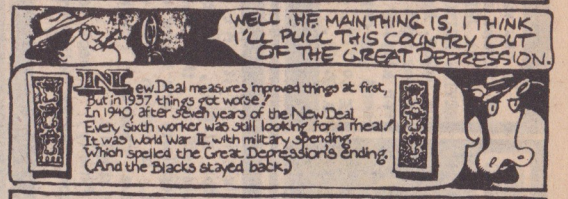
RUMBLE

51



The reason FDR is often considered "pro-labor" is that up until World War II his administration was neutral in labor disputes instead of using its power to help the employer. This neutrality was much better than labor was used to in the past - - -

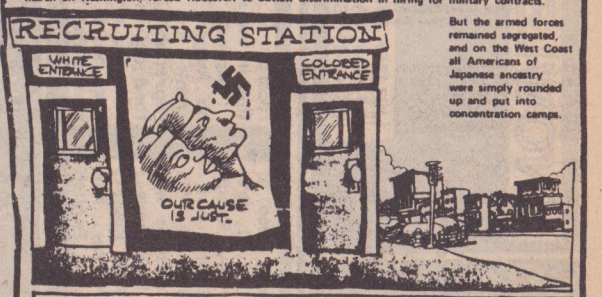
but it was not a pro-labor policy. In 1937 when police shot and killed ten peaceful strikers at Republic Steel, FDR condemned both sides.



Most businessmen opposed the New Deal, but that's because they didn't recognize their own long-term interests. The Depression should have taught them that the economy would slide into chaos without a strong government to coordinate it. Faced with the breakdown of the capitalist system, the New Deal didn't break up the big companies and it didn't nationalize them either. Vast new government spending programs helped business by putting money in the hands of people who would otherwise be unable to buy the companies' products. Businesses were subjected to closer regulation than they were used to, but in practice this regulation has helped to solidify the economic power of the biggest companies in each industry.

54

Because the war against the Nazis was fought against a racist ideology, non-white people in the U.S. hoped some of the concern for "human dignity" would rub off on them. Blacks, by threatening to march on Washington, forced Roosevelt to outlaw discrimination in hiring for military contracts.



But the armed forces remained segregated, and on the West Coast all Americans of Japanese ancestry were simply rounded up and put into concentration camps.

World War II established a relationship of powers in the U.S. that persists today: a huge military establishment acting in harmony with the federal government and big business, the economy propped up by military spending, with civil liberties curbed in the "national interest," and the union leadership keeping workers in line.

-TO BE CONTINUED-

REVIEWS

KNOWLEDGE IS POWER

BY JEFF BALE

REVIEWERS

(JB)JEFF BALE
(RF)RAY FARRELL
(RS)RUTH SCHWARTZ
(PU)PUSHEAD
(SS)STEVE SPINALI
(TY)TIM YOHANNAN

If you want your stuff reviewed, please send all records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, Box 9760, Berkeley CA 94709. Note the new address! If you want it reviewed and given airplay on the radio show, send two copies to that address or to TIM Y., Box 288, Berkeley CA 94701.

Greetings! Two short subjects need to be addressed this issue. First of all, last ish we stopped writing "dist. by Rough Trade" after commonly available U.K. releases, but we forgot to note the change. From now on, such records will simply be followed by the label name, which means you can order it from Rough Trade or any other good distributor. Full addresses will only be listed for English records if they're unusually difficult to find in the stores.

Second, beginning next issue, we will no longer be reviewing demo tapes that aren't for sale to the public. This is regrettable, but there's just too many of them out these days to make it practical, a situation which will only get worse as time goes on. If your tape is publicly available, please list the price, and we'll be glad to review it. If it isn't, you should still send it for airplay, but don't expect it to be reviewed in the mag, O.K.? The only exceptions are tapes of records soon to be out, in which case we'll review them as actual records. Thanks for understanding our plight.

Finally, expect an analysis of our record review policy in next issue's intro.

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

ADRENALIN O.D. - "Let's Barbeque" EP

Excellent standard thrash from Jersey. The mischievous lyrics and ultra-dense guitar whoosh really set this EP apart. "Status Symbol" is all-around great, and "Trans Am" is an hilarious put- down of the spoiled rich brats who go cruisin' in their shitty gas guzzlers. I'm definitely looking forward to their next barbeque. (JB)
(Buy Our Records--2374 Steuben St.--Union, N.J. 07083)

AGGRESSION - Don't Be Mistaken LP

Older-style punk, aggressively done with inflections of thrash, Oi, and Metal to break the overall medium-tempo feel. The vocals are literally spit out, and the high quality production gives the power-chording a PISTOLS quality. (TY)
(B.Y.O.--P.O. Box 67A64--L.A., CA 90067)

APPLIANCES-SFB - "Waiting for the Europeans/Head Culture"

Better than their varied debut EP. Now, they have a denser, more rhythmic post-punk orientation. "Waiting" evokes BAUHAUS in their early "Bela Lugosi's Dead" period; the flip is equally powerful, and includes some eerie sound effects. Interesting. (JB)
(Box 55243--Madison, WI 53705-9043)

ARTISTIC DECLINE - "Four Song" EP

There's nothing exceptional musically here--just O.K. thrash. The lyrics, unless intended as satire, have a naive quality that evokes 60s optimism. I don't know, maybe I'm getting jaded. (TY)
(New Underground--4305 W. 153rd St.--Lawndale, CA 90260)

ATILA - International Sandwich LP

This is a concept album in which each song is a takeoff on an ethnic musical style. All are artfully executed, and they vary in speed, energy, wildness, effects, etc. I find this LP extremely inventive, original, provocative, and listenable. Four stars to L.A.'s ATILA the hairdresser. (RS)
(Fish Ranch--P.O. Box 973--Santa Monica, CA 90401)

AUTISTICS - "Turn Up the Volts" 12" EP

A 5-track 12" of classic garage punk. You don't find too much of this stuff around anymore. Retarded, melodic, and real raunchy. The cartoon cover is cool. (TY)
(Broken--P.O. Box 525--Baldwin Park, CA 91706)

BEAST - "Love in a Dying World/Floating Dead"

If BEAST were English, they'd undoubtedly be big hits among the "positive punk" set (see U.K. section for more). As it is, they're American and will probably be subject to well-deserved ridicule. If you add a sax and a glossy horror image to a basic post-punk approach, you've got BEAST. (JB)
(Amdusias, no address)

BEAST OF BEAST - "Sex, Drugs....and Noise" 12" EP

Good-sounding record. One side is highly produced thrash; the other is post-punk, but with an edge. The female vocalist screeches out songs that mostly assert that life is ugly. (TY)
(My Ass--P.O. Box 3195--Hollywood, CA 90028)

BLACK FLAG - Everything Went Black double LP

If you're one of those people (like me) who isn't wildly enthusiastic about BLACK FLAG's current Metal orientation, this set should be like a manna from heaven. It might even be the last B.F. record you'll actually kill to buy. The records include all unreleased material and feature each of their first three vocalists. Keith's ("Johnny's") vocals may be the most distinctive, and Greg's guitar tone might attain the most piercing extremes in the Dez era, but I personally prefer the almost ideal balance achieved during Ron's ("Chavo's") tenure as singer. Enough bullshit, this is a mandatory purchase that demonstrates why B.F. once headed the U.S. punk pantheon, so buy it and pin your ears back. (JB)
(SST--P.O. Box 1--Lawndale, CA 90260)

BURNT - "Let Me Out" cassette

BURNT are out of the contemporary BLACK FLAG mold, but even more metalish. (TY)
(47 Myrtle Ave.--Midland Park, N.J. 07432)

CHANNEL 3 - "I'll Take My Chances/How Come?"

The long-awaited follow-up to their album, and it's a good one-- fast, catchy L.A. punk with great production. CH 3 are still carrying on the tradition that put L.A. on the map. (RS)
(Poshboy--P.O. Box 38861--L.A., CA 90038)

DEL FUEGOS - "I Always Call you Back/I Can't Sleep"

Cool, maan. "I Always Call" is a hopping psychedelic rockabilly blast that's beyond all criticism. Imagine Sky Saxon and Tav Falco in the same band, and you'll get the idea. Despite the quinessential 60s punk vocals, the flip is an incredibly boring blues number, but the A-side is mandatory. (JB)
(Czech--515 Washington St. #505--Boston, MA 02111)

DOUBLE-O - "You've Lost" EP

More excellent D.C. hardcore, but with a southern California feel. It's got soaring guitar work, great touches of feedback, and bent notes. The production is also up to the high Dischord standard. (JB & TY)
(Dischord/R & B--P.O. Box 25054--Washington, D.C. 20007)

ELEVENTH HOUR - "Vicious" cassette EP

Former members of KARNAGE team up with new people and strike out in a new direction. It sorta reminds me of the new So Cal psychedelic bands, with some P.I.L., FLIPPER, and ADOLESCENT aspects. (TY) [Ed. - Huh?]
(447 Blakemore--Fairfield, CA 94533)

END - "Starwhores" cassette

A live tape from this Chicago-area band. Their material is basic garage punk with some HM guitar riffing and fairly thoughtful lyrics. They have too much of a rockish bar band quality, but their songs are occasionally excellent (especially on their earlier demo). Time will tell. (JB)
(Black Market--Box 2044--River Grove, IL 60171)

END RESULT - "The Seven Year Locust Returns" cassette

Experimental stuff with a vague punkish sensibility and some left field BEEFHEART-like effects. It might precipitate epileptic fits, but it probably won't appeal to the more intolerant hardcore fans. Tough! The lack of fuzzy, distorted guitars is one of END RESULT's more distinguishing characteristics. (JB)
(S. Smith--4558 S. Paulina--Chicago, IL 60609)

FACTION - "Yesterday is Gone" EP

The first release by this South Bay band. It reminds me alot of CODE OF HONOR, with the instrumentals going from thrash into reverse gear, and the vocals mixed way up front to accentuate the strong lyrics. (TY)
(2349 Carlton Ave.--San Jose, CA 95123)

FHAB 4 - "Dead Beatles/Sometimes I Don't Know...."

"Dead Beatles" is one nifty satire. It's a raunchy garage punk offering with altered snippets of BEATLE lyrics, off-key vocals, and exaggerated psychedelic effects. The other song is faster, equally powerful, and just as funny. Extraordinarily brilliant, in my opinion. (JB)
(Glu--Box 4211--L.A., CA 90051)

FRANTIX - "Insane Tunnel" EP

Not quite thrash, not quite punk, not quite rock 'n' roll, not quite identifiable, but strongly delivered. Jello says they're great live. (TY)
(Local Anesthetic--638 E. 13th Ave.--Denver, CO 80203)

GEZA X - "We Need More Power" EP

Another release by the wild Hungarian with the bizarre material and the searing production techniques. All three songs here are dissimilar--the title cut is a churning metallic anthem that builds in intensity; "Hungarian" is a ballroom satire with hilarious lyrics; and "Mean Mr. Mommy Man" is an arty but profoundly creepy song. (JB)
(Alternative Tentacles)

G.G. ALLIN & THE JABBERS - "Tasteless Animal Noise" cas

Old G.G. doesn't give up, but then why should he? This unclear live recording doesn't quite pack the punch of his studio offerings, but it does feature some imbecilic between-song raps by way of compensation. You'd probably have to see G.G. in person to get the full effect of his tastelessness. (JB)
(Orange--P.O. Box 54--Hooksett, N.H. 03106)

GOVERNMENT ISSUE - "Boycott Stabb" 12" EP

At last! This EP is classic D.C.-style punk, with strong production and strong material. The arrangements are original, with both fast and slow parts and lots of effects, but no power is lost. These guys had fun in the studio, and although they came out a different band, they came out with a great record. Play loud. (RS)
(Dischord/Fountain of Youth--5710 Durbin Rd.--Bethesda, MD 20817)

HATED - "2:02 A.M." EP

The third and reputedly final EP from L.A.'s HATED. Once again, they offer fairly standard older-style punk with good lyrics. The production is a bit flat here, but I'm sorry to hear that they're breaking up. (JB)
(Stress, no address)

ISM - "I Think I Love You/A 7"

ISM's annihilation of the PARTRIDGE FAMILY hit ("I Think...") couldn't be more complete; manic velocity, unrestrained instrumentals, and vocals shrieked at top volume combine to create instantly unforgettable funnypunk. The flip is a bit repetitious, but it's more than made up for by the vicious David Cassidy-Shirley Jones lampoon on the front cover. Hysterical! (SS)
(S.I.N.--P.O. Box 253--Oakland Gardens, N.Y. 11364)

HECKLERS - "Video Fright" cassette

The punchy, evocative sound of the HECKLERS is really cool. Though eclectic--one can discern pop, thrash, rockabilly, and country influences--it's got drive, imagination, and a well-defined rock 'n' roll aesthetic. The occasional harmonica also adds distinction. (JB)
(Al Perry--3426 N. Flanwill #C--Tuscon, AZ 85716)

JERRY'S KIDZ - "Counting Calories" cassette

Sixteen tracks from yet another group with this name. Like the Boston version, this one plays totally vicious, manic, and tight thrash, the kind associated with the East Coast. Amazingly, these guys hail from Albequerque, New Mexico. (TY)
(no address)

MANUAL ZOMBI-"Music to Savage the Calmed Beast" cassette

This is one foot out of the Heavy Metal graveyard. It's like a cross between FEAR and the DICTATORS, both instrumentally and vocally. (TY)
(Robt. McElroy--62-20 60th St.--Maspeth, N.Y. 11378)

MEATMEN - We're the Meatmen and You Suck! LP

I don't share Jeff's fascination with scatological humor, but I really do like the music here. Side 1 is a remixed and remastered version of their "Blüd Sausage" EP, and it's powerful as hell. The other side, which features live cuts, is also of superior production quality. All in all, not bad for an "old man" like Tesco. (TY)
(Touch & Go--Box 716--Maumee, OH 43537)

MISFITS - "Evilive" EP

Finally, a frightfully fast, fierce live dose of those fiendish ghouls, the MISFITS. Captured in N.Y. and S.F., this garroting performance shreds away the bloody flesh as razor sharp fangs glisten at the power and speed from beyond the grave that truly represents the MISFITS excitement. Look out for "Die, Die My Darling" and "Earth A.D." (Pus)
(Plan 9--P.O. Box 3112--Grand Central Stn.--N.Y., NY 10163)

MONEY DOGS - "America is Falling Down" cassette

Uncompromising lyrics from this band that contains former NO THANKS guitarist Rob Vrie. The music is disjointed thrash. (TY)
(600 10th Ave. #4RS--N.Y., NY 10036)

MOX NIX - "We Won't be Controlled" cassette

One of the most powerful new groups I've heard from So Cal. It's head-on thrash meets SOCIAL DISTORTION. The production is great, and it doesn't hurt that their lyrical commitment matches the intensity of the music. (TY)
(Don Nix--16562 Rhine Lane--Huntington Beach, CA 92647)

MYSTERY GIRLS - "These Boots..../Ego"

A weird mixture here. The geetars on the old NANCY SINATRA hit are restrained and tasteful, but on "Ego," the MYSTERY GIRLS really cut loose with dirty rock 'n' roll riffing à la JOHNNY THUNDERS. Cool as hell. (JB)
(Casino--40-14 Forley St.--Elmhurst, NY 11373)

NEGATIVE ELEMENT - "Yes, We Have No Bananas" EP

This is good and sloppy. Youthful exuberance, chaotic instrumentation, and half-serious, half-silly themes are the main characteristics of N. ELEMENT's entertaining debut. The guitar could have been mixed alot louder here, but I'll bet they're great live. Version Sound does it again. (JB)
(Version Sound--P.O. Box 429--Yellow Springs, OH 45387)

NØ - "You're Nothing" cassette

Medium-speed thrash, with an occasionally quirky guitar. The vocals sound a bit like YOUTH BRIGADE and X. Good challenging lyrics. (TY)
(Boo-Boo--8528 Hwy 147--Two Rivers, WI 54241)

NO LABELS - "Jane Doe" cassette

A great, great tape. I hope they release it as a record 'cause it's as good as thrash comes. By now, you should have picked up the No Core compilation, so you'll have some idea what they sound like. (TY)
(1005 St. Mary's St.--Raleigh, N.C. 27605)

NO THANKS - "Are You Ready to Die?" EP

A 5-song debut by this Metropolitan-area thrash outfit. Musically, it's not exceptional, but it has a high level of intensity that's enhanced by a tough female singer who spits out some challenging words. (TY)
(Dead Space--436 E. 75th St.--New York, N.Y. 10021)

OFFENDERS - "We Must Rebel" cassette

An awesome Austin band that includes ex-M.D.C. bassist Mike. Their music reflects that to a certain degree, but there is also a classical thrash/punk feel to this tape, not unlike MINOR THREAT and 7 SECONDS. It's much faster than their earlier single, so watch for new vinyl this summer. (TY)
(1207B W. 8th St.--Austin, TX 78703)

PAGAN MYTH - "White Horses & Black Cars/Corpus Dilecti"

A neo-60s band dominated by a psychedelic organ and irritating female lead vocals. Although both songs have good melody lines and rather nostalgic instrumental parts, something just doesn't click. Haunting, but not particularly memorable. (JB)
(Nuclear Waste--1328 Victoria St.--San Bernardino, CA 92411)

QUEERS - "Love Me" EP

Minimal production and instrumentation set the tone for this garage release. It sounds like classic '77 material, dumb lyrics and all. Charming, in a retarded sort of way. (TY)
(Doheny--14 Wedgewood Rd.--Portsmouth, N.H. 03801)

RAPID VAPID - "School" cassette

An unusual band. Amidst the thrash, there's some post-punk influence, but not the lightweight, arty type. This tape features interesting, driving arrangements; tight, innovative playing; and a male/female singing combo that is very different. (TY)
(Dan Kelley--1626 'D' St. #203--Lincoln, NE 68502)

SADO-NATION - We're Not Equal LP

Wow! Raw female vocals and a manic instrumental attack charge a highly distinctive album of garagey hardcore. SADO-NATION have that rare ability to write songs with thrashy energy, without sacrificing their inherent drama, as on classics like "Don't Bother Me." I especially admire the trebly production. Very solid and exciting. (SS)
(Brainstem--P.O. Box 332--Portland, OR 97207)

SIN 34 - Do You Feel Safe? LP

SIN 34's long-awaited debut album is finally here, and it's been worth the wait. There are some serious songs and some hilarious ones, but the main difference between this release and their debut EP is the vastly-improved production. At times, these characters remind me of what the AVENGERS might have sounded like had they encountered thrash. Real neat. (TY)
(Spinhead--2265 Westwood Blvd. #541--L.A., CA 90064)

SLAUGHTERHOUSE - "Destroy Their Weapons" cassette

An 8-song effort by this new half-male, half-female band. The vocals sound like those of the WRECKS; musically, it's a mixture of garage punk and thrash. There's lots of potential and great lyrics here. Plenty feisty. (TY)
(1361 Via El Monte--San Lorenzo, CA 94580)

SLEEPING DOGS - "Beware" EP

Hats off to the first American band on the Crass label, formerly known as ARSENAL. Both the music and the record cover are important here. The former is off-beat and original, with lots of effects and superior lyrics; the latter is a well-researched expose of American imperialism with poignant essays. This isn't hardcore, it's the hardest- core. A must. (RS)
(Crass)

S.T.D. - "Your Cheatin' Heart" cassette

This thrash band's main distinction is that they take old songs (like "N.S.U.," the title cut, and "Do You Love Me?") and thrash 'em out to the max. Entertaining. (TY)
(Jon Wallace--1100 Clinch Ave. #5--Knoxville, TN 37918)

STRIPSEARCH - "Hey Kid"/EMILY XYZ - "Who Shot Sadat?"

A split EP featuring two New York bands. STRIPSEARCH present a great garage punk sound with a blistering fuzztone guitar and female vocals. This marvelous cut is paired with EMILY XYZ's weird quasi-poetic rhythm thang which I find rather unlistenable. At least both groups are originals. (JB)
(Vinyl Repellant--143 Ludlow St. #11--N.Y., NY 10002)

TARGET CELLS - "I Wanna Be your Slave" cassette

The Metal side of hardcore, with occasional ventures into thrash. The guitar and drums are "heavy," but it moves nonetheless. (TY)
(Ed Sewall--105 Scott Dr.--South Windsor, CT 06074)

MAX TASH - "I Want to Do It/La Do Da Da"

I'm not sure why, but this reminds me of JEFF HILL's old U.K. single, "I Want You to Dance with Me." It's basic guitar-heavy rock with a fuzzy synth and a spiffy singalong chorus that's damn hard to forget. The flip is a faster, buzzing version of the old Top 40 hit. Good no-frills music. (JB)
(MCB--463 State St.--Schenectady, NY 12305)

TRIAL - "Live at the On Broadway" cassette

Three songs, sometimes FLIPPERish, sometimes minimalist post- punk. The lyrics are in the depressing JOY DIVISION vein. (TY)
(Freak--P.O. Box 331--S.F., CA 94101)

13 - "Jethro" cassette

A 4-song demo from a young Berkeley band. It ranges from thrash to classical punk, all done with flair and originality. Great start. (TY)
(Brad--1224 Talbot--Berkeley, CA 94706)

VACANT - "I Know" cassette

Garden variety thrash from the Sacramento valley region. There are some sparks of originality, and "Tim's in the Marines (and he can't Get Out)" is done in such a regimented, repetitive manner that you can fully understand his plight. (TY)
(S. Katz--7937 Wildridge Dr.--Fair Oaks, CA 95628)

VIOLATION - "Trendy" cassette

Pretty good fast thrash, with some funny songs like "No Swimming in this Pool" and "Smoke Pot and Die." (TY)
(Lomar--96 Maple Ave.--Scarborough, ME 04074)

WARDS - "The World ain't Pretty and Neither are We" EP

Politicized garage punk from Vermont. The A-side has three good traditional garage punkers, while the flip contains seven much accelerated tracks which nevertheless retain an awkward garagey flavor. The lyrics are unusually thoughtful for this style of music. Recommended. (JB)
(P.O. Box 3408--Burlington, VT 05402)

WHIPPING BOY - The Sound of No Hands Clapping LP

This album features alot of thrashers, but there are a few metalish and/or mood songs, and one bluesy thang. The lyrics are very provocative, covering nukes, parents, society, genocide, computers, and in-scene backstabbing. It's even got gut-wrenching liner notes by Malcolm X (no relation to Geza). Go for it. (TY)
(CFY--c/o Eugene--P.O. Box 6271--Stanford, CA 94305)

WHITE TRASH - "Wake Up" EP

Another classic. A five-song thrasher that's delivered like a one-two punch. The lyrics are good, whether political or just downright ridiculous. Check out "I Hate my Toes" because "they're dirty, they stink....they're ugly and pink." Really hilarious. (TY)
(Local Anesthetic--c/o Wax Trax--620 E. 13th Ave.--Denver, CO 80203)

WINDOW PAIN - "Green" EP

Three slices of garage psychedelia from San Berdoo, all of them instrumentals. The songs themselves are too mellow and repetitive, but WINDOW PAIN showcase some nice textured guitar in "Mind Bender," as well as a nifty fuzztone and mind-expanding lead in "Underworld." They need Wheaties for extra energy, though. (JB)
(Nuclear Waste)

Y DI - "Out for Blood" cassette

A 15-song tape which isn't for sale. At times, it reminds me of Fresno's CAPITOL PUNISHMENT, with its extremely gruff vocals and all-out thrash attack. Unrelenting and excellent, so wait for future releases. (TY)
(Neil Perry--1304 North 26th St.--Philadelphia, PA 19121)

YOUTH KORPS - "Crime 1969" cassette

Like WHITE CROSS, YOUTH KORPS have that extra umph that thrash bands need to stand out in this day and age. Most of the tracks here are really intense thrashers, but there's one anguished metallic cut that sounds alot like BLACK FLAG's "Damaged" ("Need a Fix"). This is real strong, so I hope they release it on vinyl. (JB)
(P.O. Box 506--New London, CT 06302)

ZOOMERS - "Exist" cassette

Clever, medium-weight pop with occasional pyschedelic effects and annoying vocals. Some of the songs are subtly appealing, some are driving and straightforward, some are innovative, and a few artsy numbers are best avoided. A little better than the BONGOS, not as strong as the SHOES. (JB)
(2115 Fairway Dr.--Baton Rouge, LA 70809)

VARIOUS ARTISTS - Acid Visions LP

A compilation of 60s Texas punk and psychedelic bands. There's lots of good stuff here, including some real obscurities like the GREAT BELIEVERS, A-440, the THINGS, etc. If by chance you've already picked up Mindrocker vol. 4, then pass this up because there's only a 4-song difference, and the sound quality isn't as good on this. (TY)
(Voxx--c/o Bomp--2702 San Fernando Rd.--L.A., CA 90065)

VARIOUS ARTISTS - Big City (Ain't Too Pretty) EP

Seven NYC bands cram cuts into this 7"er put out by Javi of Big City zine. All are either current, or recently split-up, and all thrash out to the max. The bands include X.K.I., the BETRAYED, U.V., NO THANKS, the ARMED CITIZENS, FATHEAD SUBURBIA, and SAVAGE CIRCLE. (TY)
(Big City--2329 Vance St.--Bronx, NY 10469)

VARIOUS ARTISTS - The Columbus Compilation cassette LP

Columbus, Indiana, that is. There are four bands here, KILLING CHILDREN being the most proficient and thrashed-out. The others-- the PATTERN, ANDROPOV'S ASSASSINS, and studio group COLBY-- are definitely on the garage side of life. They have that unmistakable Midwest flair, best exemplified by the PATTERNS' classic "Burger Palace of Death." (TY)
(Gravelvoice--P.O. Box 1204--Columbus, IN 47201)

VARIOUS ARTISTS - Life is Beautiful, So Why not Eat Health Food? LP

An excellent follow-up to the Life is Ugly.... LP. I like all of the punk side, which begins with a great old BAGS cut, and continues with ANTI, SHATTERED FAITH, CHINA WHITE, M.I.A. (not the group on the Last Rites LP), ILL WILL, and a live GERMS track. The B-side contains some experimental stuff by Gary Kail, as well as the B PEOPLE, VOX POP, the MINUTEMEN, and POWERTRIP. Good variation. (TY)
(New Underground--4305 W. 153rd St.--Lawndale, CA 90260)

VARIOUS ARTISTS - Our Blow Out cassette LP

A great collection of San Diego-area bands. Some are current, some are long gone, some are punk, some are thrash, all are raw. The bands include 5.0.5.1., CATCH 22, BATTALION OF SAINTS, SACRED LIES, the MORAL MAJORITY, the INJECTIONS, the SKULLBUSTERS, etc. (TY)
(Cliff Cunningham--1812 Edgemont St.--San Diego, CA 92102)

VARIOUS ARTISTS - You'll Hate this Record LP

Sorry, Mykel, but at best (worst) this record is so-so. G.G. ALLIN is good, the FUCK-UPS are the FUCK-UPS, ART is interesting, and the experimental and pop cuts could have been alot worse. Even the liner notes didn't incite me to slag. The best part may be the plastic barf on the cover. (Note: half of the material here has already been released). (TY)
(Seidboard World Enterprises--75 Bleecker St.--N.Y., NY 10012)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ATTILA THE STOCKBROKER - Ranting at the Nation LP

This is an extraordinary album, a marvelous example of the politically- oriented ranting poetry coming out of England today. ATTILA is sort of a cross between Lenny Bruce and JOHN COOPER-CLARKE, in that his incisive political views are wedded to biting satire and sung/spoken in a dense (though comprehensible) English accent. There is a bit of funnypunk music here, but ATTILA's chief claim to fame is his exceptional wit, manifested in exemplary songs like "Away Day", "Hands Off the Halibuts", and "Russians in McDonalds." (JB)
(Cherry Red)

A.P.F. BRIGADE - "God the Tape" cassette

ANIMAL/ANARCHY, PEACE & FREEDOM BRIGADE from England give a diversified approach to the talent that exists in music and how to express it. Triumphant lyrical manifestos describe the actions and stupidity of mankind, its conquest for control towards idiotic destruction of the earth. 60 minutes of avant-garde, folk, and fast surges of variable musical styles. (Pus)
(56 Robert Ave.--Paston, Peterborough--Cambs. PE1 3XY--ENGLAND)

ASSASSINS OF HOPE - "Slowmotion Suicide" cassette

U.K. grass-roots punk. Rumbling garagey sound onslaughts with cacophonous assailments of vocals, guitars and abrasive cymbal shattering, detonating a very raw unrestrained echoing flavor. Featuring both male/female vocals, ASSASSINS OF HOPE boom out a rousting rigor of intense rhythms and savage lyrical exertions. (Pus)
(1 Warren Road--Wanstead--London E11 2LX--ENGLAND)

ACCURSED - "Aggressive Punk" 12" EP

A very atypical 8-song 12" with a garage feel. It sounds more like a cassette of a band's first practice than the standard polished U.K. product. Medium-tempo punk is the ACCURSED's stock-in-trade. (TY)
(Wreck 'Em, no address)

ANTI-SOCIAL - "Official Hooligan" EP

A well-done U.K. Oi 7", the third from this band. It's musically good, great production-wise, but lyrically confused, to say the least. There are good anti-police and anti-government songs, but the pro- violence "Battle-Scarred Skinheads" puts a chill down my spine. For those who don't care. (RS)
(Beat the System)

BARRACUDAS - Mean Time LP

Like their previous releases, this album evokes the 60s, but their earlier fixation with surf music has been replaced with a folk-rock obsession. There's some great material here, especially "Grammer of Misery", "Shades of Today", and "Eleventh Hour," but there's also quite a bit of chaff. If you like the FLAMIN' GROOVIES, you'll go for the BARRACUDAS. (JB)
(Closer--70 Rue M. Gallieni--76,600 Le Havre--FRANCE)

BLACK - "Black Cassette" cassette

BLACK, now called BLACK FIELDS, present an enticingly raw and unrelenting garage sound that closely resembles a CRASS sound or L.A.'s YOUTH BRIGADE. Not thrash or chaos, but very energetic punches of staggering impetuous euphoria. (Pus)
(no address)

BLITZKRIEG - "Animals in Lipstick" EP

While I enjoyed the workmanlike "Lest We Forget" EP, BLITZKRIEG's mid-tempo, hard-edged punk approach wears thin on this record. Their anti-vivisection stand on "Conscience Prayer" is well-taken, but the tirade against Britain's economic woes, "Land of Failure," seems to be the only moderately exciting cut here. All in all, fairly generic. (SS)
(Sexual Phonograph)

BLITZ - "Telecommunications/Teletron"

BLITZ slips into the tarpits of New Wave disco with this single. The problem is that "Telecommunications" is bad discoid synth-pop-- uninventive, wimpy, and with no good melodic hooks. The flipside is more interesting, but it falls into the trap of being artsy. I'm not opposed to a change in direction, but BLITZ sure missed the boat on this one. (SS)
(Future)

BLOOD - "Megalomania" EP

The BLOOD may not be geniuses, but their debut A-side rises from the morass of Oi-punk and delivers a breakneck attack on religious excesses, complete with classical piano intro and flailing guitar riffs. While it's good, the two tracks on the B-side are completely unnotable aside from their fast tempo and hard guitar sound. Still, it's quite recommendable. (SS)
(No Future)

CHAOS U.K. - LP

Wild, crazy, unrestrained maniac convulsions of savage feedback and chaotic harmonies. Raw unmatched strength monstrously screeches frantic fury at unrelenting full frontal thrashings. Features a new harsh larynx vocalist, as this LP rates right up there with mates DISORDER. (Pus)
(Riot City)

CHAOTIC DISCHORD - "Never Trust a Friend" EP

Roughersed ruckus of rambunctious chaos, ear-piercing and boiling feverishly as it hammers bellicose grinding commotional attacks. If this is what VICE SQUAD does without Beki as a way to burn their mates, then flush Beki and continue with this explosive mayhem. (Ed.- They already have) (Pus)
(Riot City)

DAMNED - "Generals" EP

If you're put off by the glaring deficiencies of the latest DAMNED album (Strawberries), this 7" might be closer to your liking. The two B-sides are unsatisfying, but "Generals" could be the best pop song this band has delivered in a couple of years; a good emphasis on piano and guitar, along with politically credible lyrics, combine to create an arresting, well-conceived track. (SS)
(Bronze)

DESTRUCTORS - "Forces of Law" EP

"Neutron Bomb" and "Forces of Law" are both O.K., the first being the stronger of the two. The mix is really weird--the vocals and snare drum are way up front, while the guitar is in the background. "Wild Thing" is....well, you've probably heard that song by now. (TY)
(Illuminated)

DRONGO'S FOR EUROPE - "Eternity" EP

Stong production highlights these melodic mid-tempo punk songs. At first, they sound pretty generic, but for some reason they grow on you with repeated listenings, especially the title cut and "British Summertime." Decent effort. (JB)
(Inferno)

ELECTRIC PEACE - "Kill for your Love"

A one-sided neo-psychedelic record anchored by a basic rock 'n' roll chord progression. What makes it interesting are some hot acid-damaged lead guitar parts and the harmonized background vocal chants à la BEAU BRUMMELS. I'm not wild about the lead singing, but it's still a pretty sharp record. (JB)
(Big K)

ERAZERHEAD - "Werewolf/Rock and Roll Zombie"

This one is heads up for ERAZERHEAD. When they're hot, they're hot. "Zombie" uses the same riff as the RAMONES' "Rock and Roll High School," which makes it great fun. (RS)
(Flicknife)

EXTERNAL MENACE - "Youth of Today" EP

Good basic Britpunk. Nothing here is quite up to the high standard set by "External Menace" on the Total Anarchy compilation, but "Don't Conform" has exceptionally heartfelt lead singing, and there's a great chorus in "Someday." Worth several spins. (JB)
(Beat the System--Unit 5--Rear Crystal Rd.--Blackpool, Lancs.--ENGLAND)

FALLOUT - "Salami Tactics" EP

More mid-tempo political punk from FALLOUT. The lyrics are extremely perceptive, and the songs start to click after a couple of listens, but they don't exactly make you jump up and take notice. The music could use a shot of adrenaline. (JB)
(Fallout)

GOD'S GIFT - "Discipline/Then Calm Again"

"Discipline" is a great post-punk cut with a riveting drum beat, a buzzing, distorted guitar, an irresistable chorus, and lead vocals reminiscent of the FALL's Mark Smith. A super song, which isn't even approached by the lazy B-side. The best GOD'S GIFT release yet. (JB)
(ORG)

GONADS - "Delilah, the Punk EPic" EP

The unmistakable Max Splodge touch adds a dimension of class to this third funnypunk single by the GONADS. "Lager Top" and "Sandra" are the kind of rowdy songs, complete with an abrasive guitar sound and Oi choruses, that make for great beer-time fun, if very little else. Gary Bushell's presence here may be this EP's biggest drawback. (SS)
(Razor)

ICONS OF FILTH - "Not on Her Majesty's Service" cassette

In the U.K. tradition of superb bands like the SUBHUMANS, ANTHRAX, and the DESTRUCTORS, the ICONS OF FILTH saturate the mold, storming forth with powerful clamorous drum blows amplified by brutal raucous vocals and outbursts of whiny guitar licks. Fast music highlighted by an artillery of anti-system lyrical content, which makes this quite an enjoyable debut. (Pus)
(Mortar Hate)

KILLJOYS - "This is not Love/In your Light"

This band has no relation to the great '77 punk group that released "Johnny Won't Get to Heaven." It's a newer pop group that's very similar to dozens of bands from the pop-oriented '78-9 period. It is a bit enjoyable, but it would need a heavier guitar attack and less mundane vocals to really be recommendable. (JB)
(Clay)

MØB - Let the Tribes Increase LP

After two serviceable singles, the MØB must be congratulated for compiling a subtle yet affecting album's worth of political pop ditties. This record may be inconsistent melodically, but the fourteen songs here have strong lyric components and a simple instrumental approach reminiscent of the early MEKONS. This may not be thrash, but it is the kind of material that definitely grows on you. Good stuff. (SS)
(All the Madmen)

OMEGA TRIBE - "Angry Songs" EP

I love OMEGA TRIBE. It's fast with that masterful Penny Rimbaud production, but this band also have a pop element. For example, the great "Profiteer" is the epitome of catchiness, with hand claps artfully added; and "Another Bloody Day" is a ballad which includes a piano, but it retains power. The lyrics are predictably unrelenting, so don't miss this one. (RS)
(Crass)

PETER & THE TEST TUBE BABIES - "Zombie Creeping Flesh" EP

Is a bit of success spoiling the T.T. BABIES? They're still sporting a wacky sense of humor, but they sound so much more restrained here. Maybe the overly clean production is to blame, but this EP could use some undisciplined spunk. Great cover, though. (JB)
(Trapper)

RUEFREX - "Capital Letters/April Fool"

The first vinyl from these northern Irish punky-popsters since "One by One," their classic four-year old release on the Good Vibrations label. "Capital Letters" has a real heavy guitar sound, rawer singing than before, and very memorable melodies and choruses. Really great. The flip is slow and undistinguished, but I'm still looking forward to future RUEFREX releases. (JB)
(Kabuki)

RUTS - "Stepping Bondage" EP

The earliest studio recordings by the late Malcolm Owens' RUTS, made way back in '77. And hot damn, the title track is a totally classic chunky punk rock song that ranks right up there with "Babylon's Burning." It's a marvelous cut which isn't equalled by the two songs on the B-side. The latter suffer from vastly inferior production, but are also poorer compositions. A must for fans of original U.K. punk music. (JB)
(Bohemian)

SATELLITES - "Nightmare" EP

The SATELLITES are sort of PISTOL-like, at best; at worst, they've got a weak post-punk sound. This EP isn't as good as their first, the production by Rat Scabies being one of its few saving graces. (TY)
(Kamera)

SKEPTIX - So the Youth LP

I'm surprised to see this mostly British band on a German label, but it's great to have an album from them. This is strongly delivered thrash with perceptive lyrics and powerful production. Recommended without reservations. (TY)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

SOCIAL DISEASE - "Today" EP

Pleasantly buzzy guitars liven up this 3-track EP of mid-tempo punk anthems from SOCIAL DISEASE. "World at Ransom" is a moderately catchy composition with an intriguing riff, but the other tunes don't rise to that standard, despite some wonderfully garagey production values. Above average. (SS)
(Karnage)

SIX MINUTE WAR - "Slightly Longer Songs" EP

The third D.I.Y. EP from SIX MINUTE WAR, who've now incorporated a drum machine into their primitive mid-tempo material. The song structures are a bit more experimental this time around, and the lyrics are serious, but a wistful amateurishness serves to lighten the doom and gloom. "Weathermen" is haunting and exceptionally appealing. (JB)
(Six Minute War)

SOUTHERN DEATH CULT - "Fatman/Moya"

More "positive punk." Again, the heavy treated drums stand out, but this time the undistorted quasi-psychedelic guitar takes precedence over the bass. The singing is in that really awful New Romantic style that'll appeal to New Wave disco trendies. All in all, it's O.K. post- punk, but certainly nothing to lose sleep over. (JB)
(Situation)

SPECIAL DUTIES - "Punk Rocker/Too Much Talking"

The A-side isn't quite up to their usual standards, but "Too Much Talking" wails with an amazing guitar, and makes it all worthwhile. Pick it up. (TY)
(Expulsion)

TWISTED NERVE - "Five Minutes of Fame/Strange Sensation"

An unnotable amalgam of punk and post-punk influences, this latest single from TWISTED NERVE features a very distanced guitar sound reminiscent of late-period U.K. DECAY. Unfortunately, the material here seems monotonous, and an occasionally interesting effect doesn't rescue the record from ordinariness. (SS)
(Criminal Damage)

TWISTED NERVEZ - "The Return of Faith, Hope, and Glory" EP

An unexciting band that shouldn't be mistaken for Scotland's TWISTED NERVE. This record showcases a basic punk-pop-rock sound, but lacks drive, hooks, and, ultimately, interest. Sluggish is the most appropriate word. (JB)
(Troubadour)

TWO FINGERED APPROACH - "World War Album" EP

Oddball punk stuff, not unlike SWELL MAPS or the early T.V. PERSONALITIES. It's different, but it packs a bite, especially "Family Traditions." (TY)
(Virus--13 Wood St. Crewe--Cheshire--ENGLAND)

VARUKERS - LP demo

Outrageous cranks of nitro-injected rapid explosions surge jarring uncontrolled vigor into charging intensity. Fast, powerful chords of raw persistence push the VARUKERS past their first two releases. A dynamite demo--if only a record company would decide to use it. (Pus)
(no address)

VIOLATORS - "Life on the Red Line/Crossings of Sangsara"

Oh no, the VIOLATORS have followed BLITZ down the path toward JOY DIVISION-clone material, with some imitation Siouxie vocals thrown in for good measure. I love the 60s melodies on the A-side, but it's sad to see all these recent punk bands adopting a slick, gutless sound. I vastly prefer their last 45. (JB)
(Future)

VARIOUS ARTISTS - A Country Fit for Heroes vol. 2 LP

Like those from the first installment, the bands here haven't released any other vinyl yet. And true to the No Future label, this is a mix of punk and Oi bands. Some of them are mediocre, but CADAVERNOUS CLAN and IMPACT make this record worth the £2.50. (RS)
(No Future)

VARIOUS ARTISTS - These Cats ain't Nothin' but Trash LP

Three modern bands that revive the roots of punk. The MILKSHAKES have that early KINKS or Merseybeat sound; the STINGRAYS belong to the METEORS/CRAMPS school of psychobilly; and the CANNIBALS hearken back to the 60s punk of the early PRETTY THINGS or maybe the SEEDS or maybe the SHADOWS OF KNIGHT. These aren't just copies--they reflect the genuine punk spirit of those eras. Great record. (TY)
(Big Beat)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

AGENT ORANGE - "Your Mother Sucks C*ck in Hell" EP

Great thrashed-out noise from Holland, with just the right amount of raunch and sloppiness. The driving music picks you right up and slaps you around the room. There's a bit of HM damage at the end of "Feminist," and the extraordinary female vocals are kind of lost in the rush, but this EP is hotter than scalding water. "Nothing" is best described as awesome. (JB)
($3 to Tos--P.O. Box 14570--1001 LB Amsterdam--HOLLAND)

B.G.K. - Jonestown Aloha LP

This Dutch band has evolved from the remnants of the NITWITZ into a more intense outfit capable of delivering many kinds of punk-- classical, thrash, HM punk, etc. All the tracks here have tremendous power, and some of them actually show an M.D.C. influence. Very good indeed. (TY)
(Vögelspin--P.O. Box 70397--1007 KJ Amsterdam--HOLLAND)

DIVINE RIGHT - "Die Today" cassette

Three songs here, all thrash. There's no new ground broken, though its got some great drumming and excellent lyrics. Let's see where this young band goes. (TY)
(Paul Harris--1241 Marin Park Dr.--Brentwood Bay, B.C.--VOS 1AO--CANADA)

DREAM POLICE - "Demise" EP

Raw and aggressive, and two of the three tracks have real coherence and power. It's pretty fast-paced, but not quite thrash. The A- side is slower and more rock-oriented; obviously, I prefer the flip. Look for this one. (TY)
(No Aarhus--Postbox 3--DK-8381 Mundelstrup--DENMARK)

ELECTRIC DEADS - "Anti-Sex" EP

Much like their first EP, but recorded better. The music is raw and fast--like the DREAM POLICE--but the poppy, SIOUXIE- like vocals sort of put me off. Fortunately, the instumentals by this Danish band carry the day. (TY)
(c/o Shred--33 Adams St.--Littleton, MA 01460)

ESTAGIO ZERO - "Esgoto" cassette

Brazil's version of DISCHARGE meets Finnish hardcore. Actually, they do have a few slower "classical" punk songs that are really great, too. Good, intense stuff. (TY)
(Flavio--Rua Sao Jose, 1700--Ribeirao Preto--Sao Paolo--BRAZIL)

HUVUDTVÄTT - "Extrem P 300" EP

This is an EP of HUVUDTVÄTT's (the HEADCLEANERS') first two half-sided 7"ers. Side A is HUVUDTVÄTT with Swedish vocals, very quick assaults of blistering thrash with two songs featuring a flute solo and a violin solo shrieking along with the speed. Side B is HEADCLEANERS with English vocals, still more flailing doses of intense speed. Great Swedish hardcore. (Pus)
(Malign Massacre--P.O. Box 9004--75009 Uppsala 9--SWEDEN)

KAAOS - "Totaalinen Kaaos" EP

A blur of indecipherable thrashing noise. KAAOS seem to have caught the germ that RIISTETYT just got rid of--lack of integration between the vocals and the instrumentation. The amazing "Uskonsota" really tears up the pavement, but most of the songs get lost in the jetstream, and the guitars should have been mixed louder. (JB)
(Propaganda--Box 393--00101 Helsinki 10--FINLAND)

LAST WARNING - "'81" cassette

Garagey punk with thrash and experimental overtones. The songs may be sloppy, distorted, and poorly-recorded, but LAST WARNING have plenty of spirit. I dislike some of their post-punk material, but this tape is worth a listen. (JB)
(Er is Hoop--Koerierstersweg 21--3815 NT Amersfoort--HOLLAND)

MAP - EP

Not the more ferocious Finnish thrash, but rawer with a ravaging harsh guitar and bass sound. Has a crunching persona in its quality to be turbulent with the bulldozing power of boisterous insistancy. Features Walde, who now drums for TERVEET KÄDET. (Pus)
(Veke--Tapaninkatu--94130 Kemi 13--FINLAND)

NABAT - "Scenderemo nelle Strade" EP

This is what the IRON CROSS EP sounds like on 45 rpm. The same drill press guitar is joined to gravelly singing and primitive production, a combination that's light years ahead of crap like the BUSINESS. NABAT almost change my mind about Oi with this nasty entry. (JB)
(C.A.S.--c/o S. Roberto--Via S. Ippolito N-8--50051 Castelfiorentino--Firenze--ITALY)

NORTH 2 ALASKANS - "Gonks Go Beat/That Freaky Gonk Thang"

Far fuckin' out, maan. This is a groovy psychedelic piss-take by a bunch of Nehru-jacketed Aussies. The A-side parodies bubblegum psychedelia by loosely covering "Crimson and Clover," the old TOMMY JAMES & THE SHONDELLS hit, while the flip treats that song in strange studio ways, turning it into a real mindblowing flashback. Wow! (JB)
(Green, no address)

O.H.L. - "Verbrannte Erde" 12" EP

Put this band right up there in the European thrash-king sweepstakes. With this entry, Germany finds itself well represented. Awesomely powerful music that puts their earlier stuff to shame. Also, any doubts about O.H.L.'s alleged "fascist" politics are again disclaimed here--one of the band members has the Jewish star of David on his leather jacket. Good news. (TY)
(Rock-O-Rama--Kaiserstrasse 119--5040 Bruhl--W. GERMANY)

STOSSTRUPP - Wie Lang noch.... LP

From the looks of the cover, I thought this album would be Oi. Nein. It's powerhouse thrash, unlike their previous amateurish garage material. Wunderbar! Another amazingly strong release from.... (TY)
(Rock-O-Rama)

STRETCH MARKS - "Who's in Charge?" EP

A strong Canadian release by Winnepeg's STRETCH MARKS. The material ranges from thrash to classical punk, and it has some HM guitar embellishments. I think it's real entertaining, especially the hilarious "Dog's World." Don't miss out. (JB)
(Head Butt--P.O. Box 131--Postal Station L--Winnepeg, Man.--CANADA)

TOTENHOSEN - "Reisefieber/Niemandsland"

A pop-punk classic, especially "Reisefieber," which sorta sounds like a male of LILLIPUT's "Die Matrosen," with its unbelievably catchy melody punctuated by whistling. And dig those bagpipes! The flip is almost as enjoyable and memorable, so look for this. (JB)
(Totenkopf--Kolnerstrasse 170--4 Dusseldorf--W. GERMANY)

WAR OF DESTRUCTION - "Racisme" cassette

A sharp Danish band that specializes in raw, nasty garage thrash. The recording is ultra-primitive, the lyrics are strong, and the vocal delivery is intense and committed. In other words, a must. (JB)
(No Aarhus)

TEE VEE POP - "Touching" EP

Jagged post-punk with some poppy vocal elements. These Danish women are sort of reminiscent of British groups like DELTA 5 or the early PASSIONS. The music is angular and the guitars have that nice raw quality which alone makes post-punk bearable these days. Good first effort. (JB)
(Irmgardz, no address)

VARIOUS ARTISTS - Destroy Clones cassette LP

This tape features ten bands from Italy, some of them punk, some of them thrash, and most of them Oi. My favorites are FALLOUT and 5° BRACCIO, who totally cut loose. The WOPS and NABAT bash out some Oi, if that's your cup of campana. (TY)
(Phil Safarik--Via Gallinaccio 8--00187 Roma--ITALY)

VARIOUS ARTISTS - "Papi, Queens, Reichskanzlers..." EP

From Italy with interesting sleeve packaging, a 7-song sampler that presents bands from many free-minded European lands. Italian bands SOTTOCULTURA, KOLLETTINO, and 5° BRACCIO jolt forth a monumentous thrash attack of havoc. Speed merchants STROMSPERRE wail from Germany and KAAOS fire a split-second barrage from Finland. Also, there's TOTAL CHAOS from the U.K. and a slower, more relaxed song by IRAH of Italy. Impressive. (Pus)
(Attack--c/o Diavlery Productions--Via Molinelli 19--40137 Bologna--ITALY)

VARIOUS ARTISTS - Sub LP

A good follow-up to the great Grito Suburbano compilation. COLERA return with more nifty punk singalongs; the other three bands-- PSYKOZE, RATOS DE PORAO, and FOGO CRUZADO--don't seem quite as distinctive on first listen. For one thing, their basic thrashing power is so weakened by the poorly-mixed guitars that it's really hard to judge their potential power. It's always better to err on the side of an overly-loud guitar mix, but this is still an inspiring effort. (JB)
(Estudios Vermelhos--Av. Com. Sant'Anna 298--CEP 05866 Sao Paolo--BRAZIL)

VARIOUS ARTISTS - Van u wil ik zingen cassette LP

Another Dutch basement tape from Er is Hoop, this one featuring three bands. TOTAL CHAOZ are a methadrine thrash group with a female singer; the PUKES are a messy, unformed punk band; and the ASPERITYS are basic punksters that do too many covers. O.K. for a first effort, but all of these amateurish outfits were recorded a bit prematurely. (JB)
(Er is Hoop)

YOUNG LIONS - "Rebel Music" cassette

The obvious comparison is D.O.A. Slower, metalish, anthemic punk with traces of the WHO! The lyrics are sharp. (TY)
(526 Dufferin St.--Toronto, Ontario--M6K 2A7--CANADA)

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